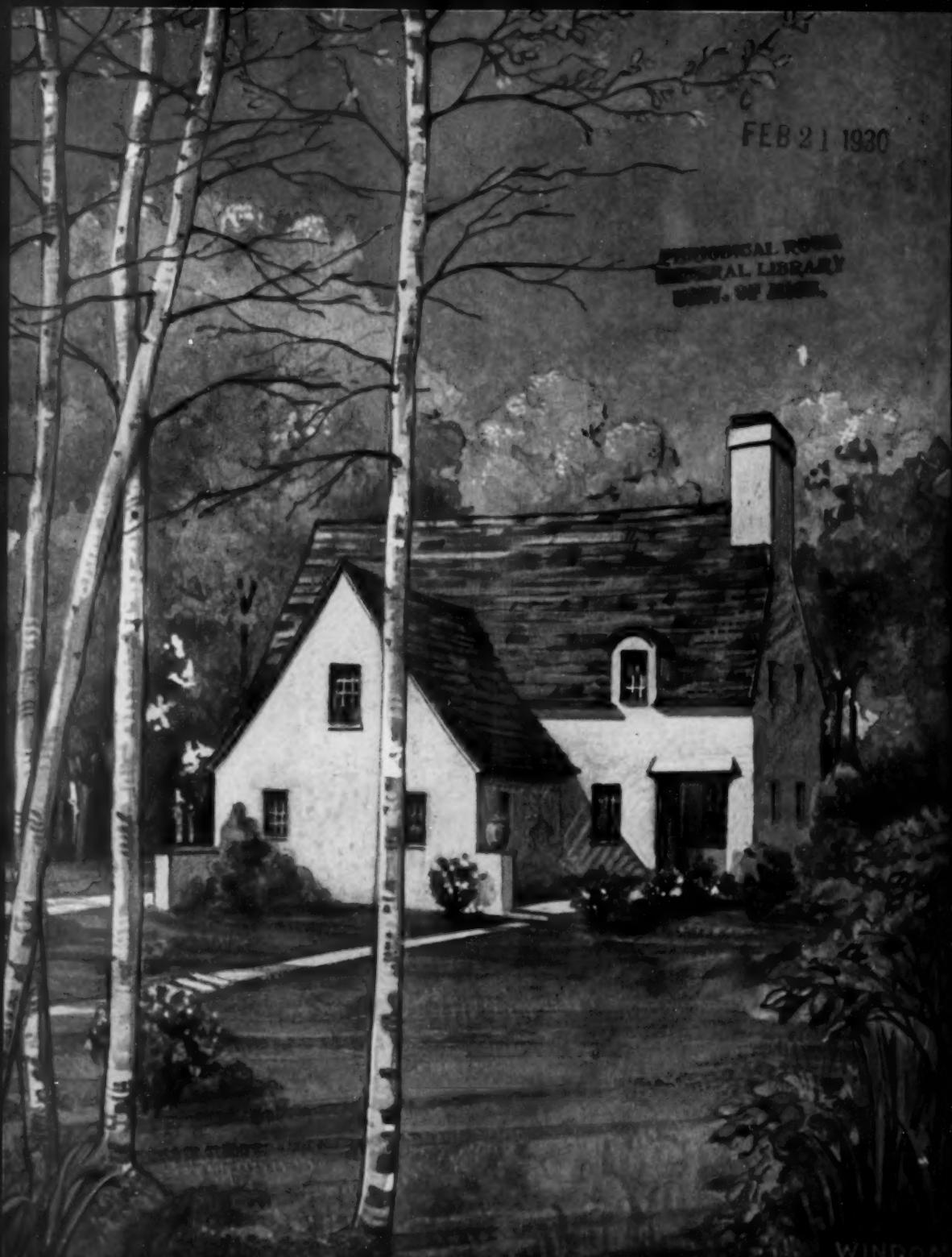


TEN CENTS

MARCH 1930

The American Home



Stucco house shown on page 567

Published by Doubleday, Doran & Company, Inc



THE UNITED STATES GYPSUM COMPANY NOW DISTRIBUTES CHROMITE



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for
MARCH, 1930

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Horticultural Editor

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DOUBLEDAY, DORAN & COMPANY Inc., Garden City, N. Y.

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class matter at Garden City, New York, under the Act of Congress, March 3, 1879.



Harold Haliday Costain

Well proportioned and fitted to its site is this carefully designed stucco house that is so homelike in its every line and in its well planned garden

THE AMERICAN HOME

Dependable Advertising

AS WE look over our plans for our April magazine, we find one phase of this number particularly outstanding and that is its advertising. And we cannot but marvel at the change that has come to this branch of our national business life with the years. For not only do the best artists and writers prepare these modern stories of manufacturing achievement, but scientists pass on them, skilled, trained technicians are consulted in their preparation so that they may be absolutely true to fact and, therefore, reliable. At the same time they are informative and educational.

The result is that the busy home maker, who declares that she simply cannot find time to read her magazines, cannot fail, if she but thumbs their pages over ever so hurriedly, to see in the richly colored drawings and photographs in the advertisements lovely rooms, new materials and conveniences, labor saving devices and comforts to make home life flow more smoothly.

She cannot fail to learn of color in the kitchen, of sanitary plumbing, of good foods and their effect on the health of her little family as well as learning of lovely gardens of others and how to plant and care for her own.

Best of all, this knowledge gained from these advertisements she can bank on. The day of deceptive advertising has passed from the pages of dependable magazines. Last year their publishers rejected more than two millions of dollars worth of advertising in order to protect the public from fraud and deception. This is a statement that will amaze many who do not realize all the careful thought and planning, all the conscientious attention to the smallest detail that goes into the making of a reliable home magazine.

That is why we look with pride at each of our issues, but find especial cause for satisfaction in the April number where every line of its widely diversified, attractive advertisements that supplement so adequately the equally diversified articles is, as always, up to our standard and as to be depended upon as the articles themselves.

—EDITOR.



TIME—THAT TOUGH OLD TESTER FINDS A FOE THAT FIGHTS HIM OFF

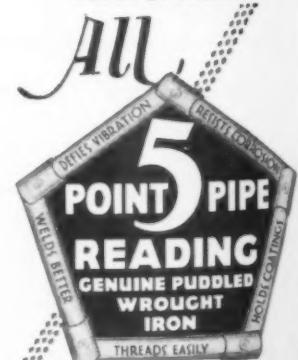
Many generations ago, Time—That Tough Old Tester—began his fight with genuine puddled wrought iron. Against that sturdy metal of which Reading 5-point pipe is made, Time first used his most potent weapon, corrosion.

Year after year after year, Time poured his corrosive mixtures over and through 5-point pipe trying to set in action the destruction which men call rust. But no loop-holes could Time find—filaments of silicious slag barred the way. Only pipe made of genuine puddled wrought iron has proved that it can thus fight off the test of Time—the only conclusive pipe test known.

Make your first cost of pipe the last cost, avoiding damaging leaks, by insisting on Reading genuine puddled wrought iron pipe.

READING IRON COMPANY, Reading, Pennsylvania

For Your Protection
This Indented Spiral
Forever Marks

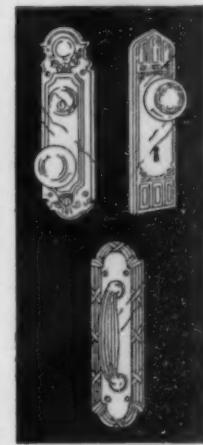


Science and Invention Have Never Found a Satisfactory Substitute for Genuine Puddled Wrought Iron

The Glory and Timeliness of

GRECIAN ART
is wrought into the
EXCLUSIVE DESIGNS
by RUSSWIN
 . . .

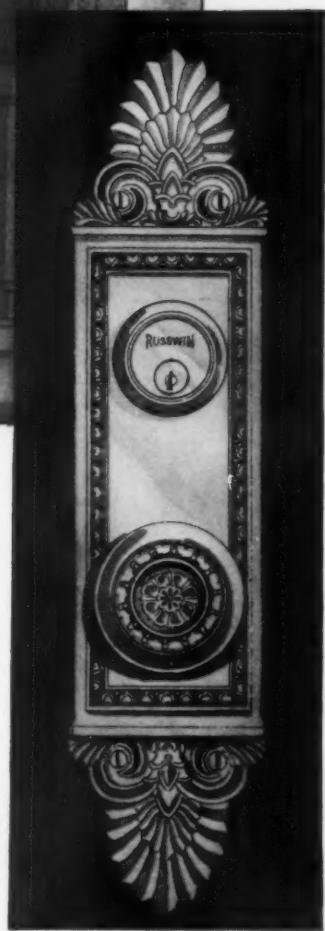
Grecian design is the parent of the classic mode. The Renaissance, the charming Louis XIV, XV and XVI periods together with our own colonial owe their inspiration to this ancient source. RUSSWIN offers its exclusive Grecian designs with the dual character of style-timeliness and service. Every piece of RUSSWIN hardware is built to weather years of use; to give faultless, trouble-free and lasting service. It will faithfully stand to its task in the small house, palatial residence, or public structure. Whether it be a sturdy, handsome door knob, a lock, a door closer, night latch, or even the small hinges and lock for the corner cupboard . . . all will be in perfect accord if you select RUSSWIN. Consult your architect or interior decorator, when making plans, or write to us for descriptive booklet covering RUSSWIN Hardware expressly made for leading periods of design. Russell & Erwin Manufacturing Company (The American Hardware Corporation, Successor) New Britain, Connecticut—New York, Chicago, London.



At right are three exclusive RUSSWIN designs
 Beaumont ▷ Lalonde ▷ Warwick



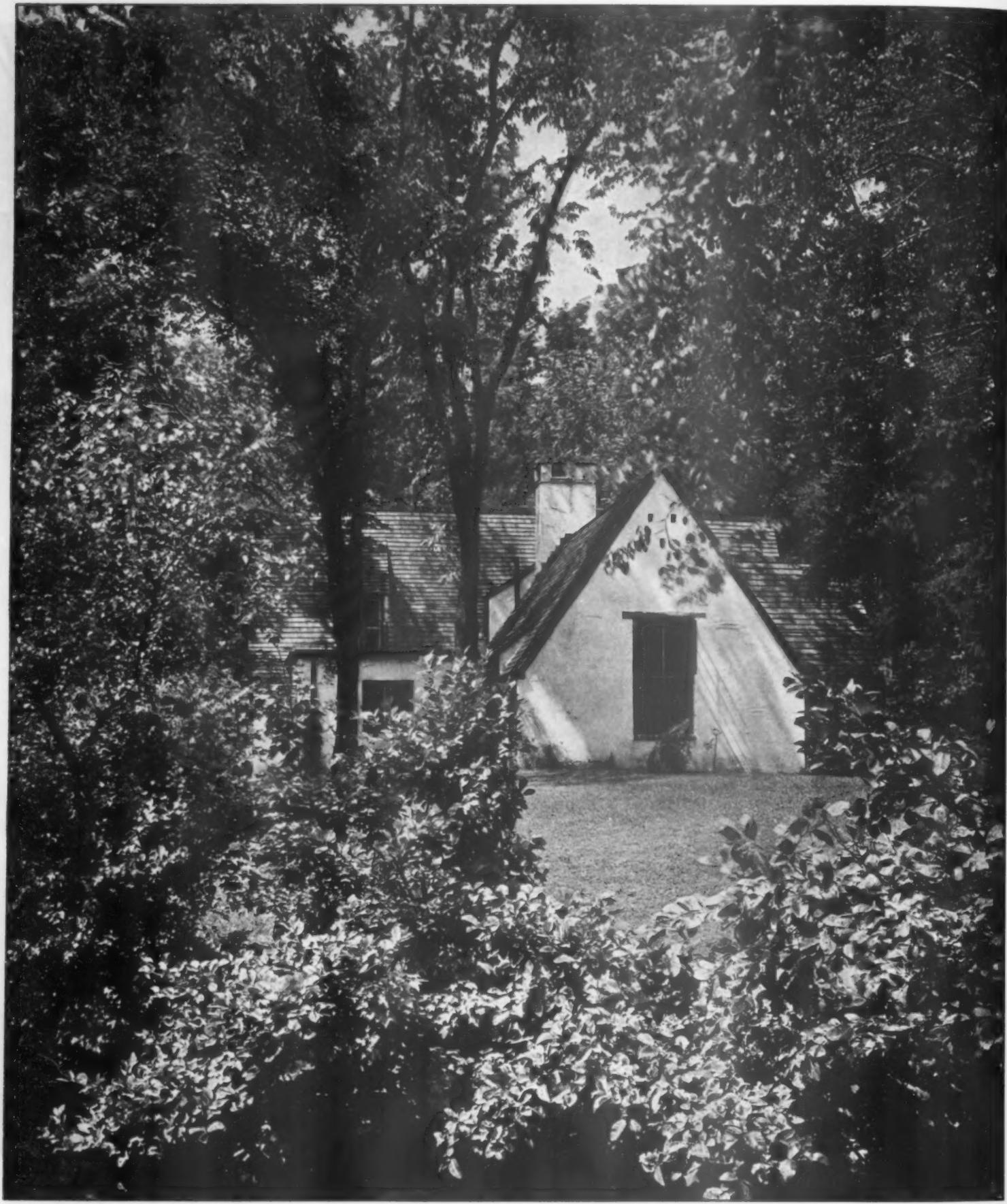
MINERVA



For the Architect's convenience RUSSWIN Hardware is illustrated and described in Sweet's catalogue, pages C-3137: C-3216.

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Harold Haliday Costain

ENGLAND GLIMPSED THROUGH NEW JERSEY FOLIAGE

In Short Hills, N. J., is this lovely English cottage designed by H. E. Woodsen, a British architect, for a compatriot, Mr. Thomas Barclay. Adjoining Mr. Barclay's estate is the little pool from which

this photograph was taken. A pretty stream flows, at the right, past the front of the house. Trees, lawn, and house seem to reflect the beauty of the famous English countryside

THE AMERICAN HOME

M A R C H

1930

A Norman house in the South

*The residence of Mr. Stafford H. Parker,
Richmond, Virginia*

IF AN architect were to be asked to name the three conditions under which he could do his best work for his clients, I think he would name these: To have his clients possess the fundamentals of good taste and judgment; to be given a site blessed by nature with an inviting outlook; and to be backed by a generous bank account. If the architect were then to say which

COURTENAY S. WELTON

Member American Institute of Architects

of these three conditions he considered the least important, he would unhesitatingly eliminate the last—that is if he be *truthful* and an *artist*!

On being retained to design the residence shown in the accompanying photographs, it was our pleasure to find the

first two conditions amply fulfilled. The third was circumscribed by a predetermined budget, which was met in a way satisfactory to the owner. The house is four years old, and the owner is still our friend!

The site chosen was well up on a knoll from which the terrain sloped west rather abruptly in places to the street below, as can be seen by the depression of the



The site selected for this house was blessed by nature with an inviting outlook. It was well up on a knoll from which the terrain sloped to the street below as can be seen by the garage (All photographs by H. Bagby)



garage. To the south, which was made the living front of the house, the contours were more widely spaced. This looks toward the old Chesapeake and Kanawha canal, of which an enchanting glimpse may be had from library, terrace, living room, and dining room. A tiny stream flows along the bottom of the hill and provides a natural setting for

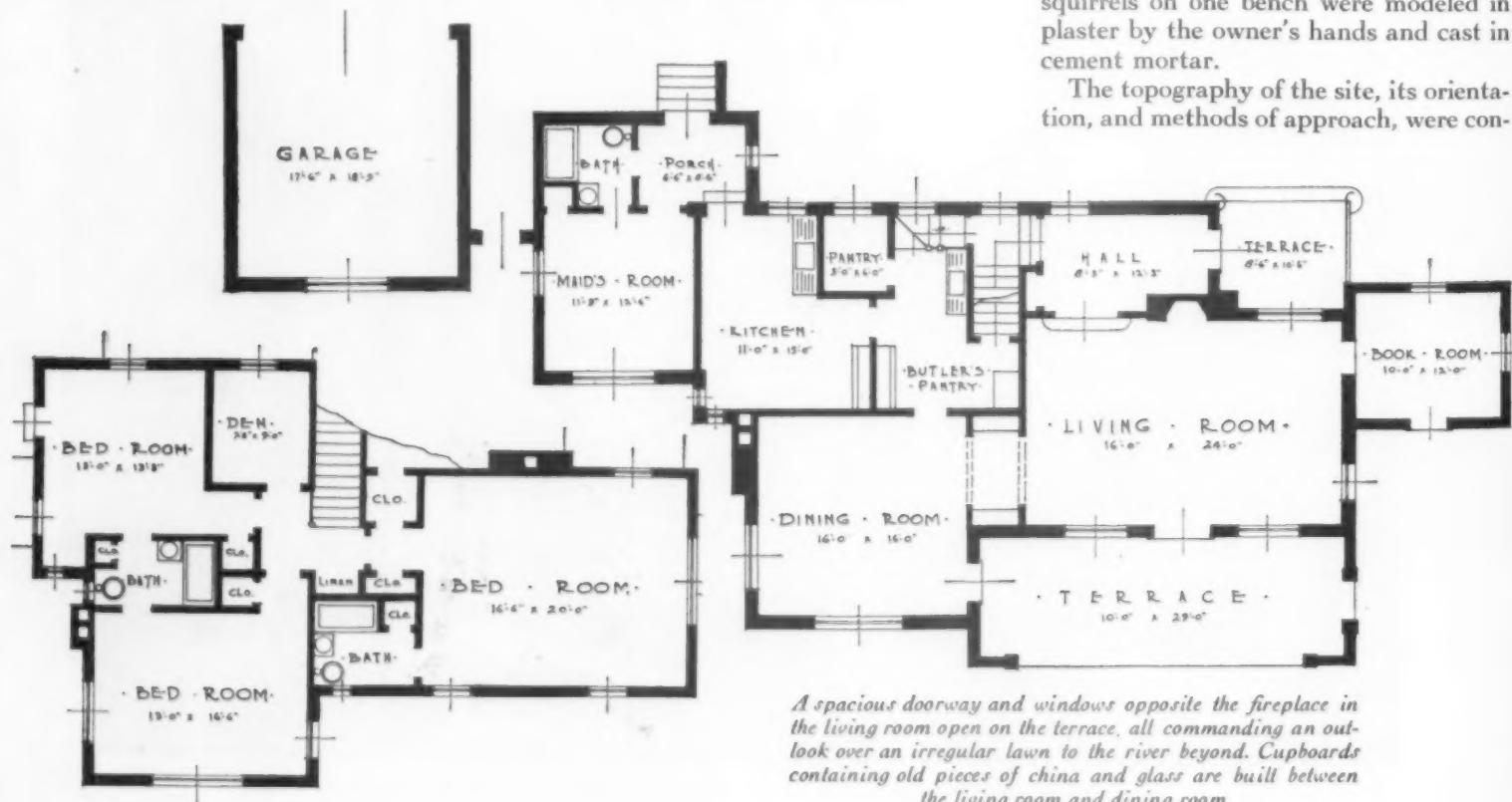
Two steps down from hallway to living room, and one from the latter to the library provide three different levels on the first floor. In this way the house and hillside are brought into nearer relation to each other

The stairs are directly opposite the front entrance, so that on entering, one may go to the second story without having to pass through any other part of the house

small pools, a rockery, plants, and flowers which thrive under such attractive conditions.

The owner and his wife have done the landscaping, all but the heavy labor, and a wonderfully good time they have had! The garden is enclosed by a broad stone wall with benches placed at intervals along it. The decorative squirrels on one bench were modeled in plaster by the owner's hands and cast in cement mortar.

The topography of the site, its orientation, and methods of approach, were con-



A spacious doorway and windows opposite the fireplace in the living room open on the terrace, all commanding an outlook over an irregular lawn to the river beyond. Cupboards containing old pieces of china and glass are built between the living room and dining room

trolling factors in choosing the style of architecture in which the house was to be built.

Here in Virginia we are limited climatically, geographically, and historically to houses of Colonial, English Cottage, French, or Norman precedent. Both Colonial and French were eliminated as being too formal for this particular setting, hence the choice resolved itself into what may be called "Norman, with variations." The exterior walls are common brick, with a very few clinkers sprinkled over the surface, being, incidentally, the first residence thus designed in this locality. Even after the walls were up, it was found necessary to go over them and knock off some of the protuberances, just enough being left to give an interesting play of shadows on the white-washed walls. The roofing material is random gray-black slate with "quarry ends" (i.e. not trimmed), laid in irregular courses, three quarter-inch open joints adding to the ruggedness of the effect.

The doorway shown is the entrance front. It was featured in the design to create an inviting homey appeal, being supported in its composition by unusual iron railings and chimney. Two approaches, one from the street below, the other a private drive shown in the foreground, make it possible to reach the entrance, service entrance, or garage from opposite directions, neither of which encroaches on that much desired privacy.



Simple, light curtains are used to add charm to the casement windows. A large wing chair, having a chintz slip cover, adds comfort as well as color to the room

Could anything look more comfortable than this davenport with its many pillows? The walls of the room have a rough plastered finish. A large arched doorway leading into the dining room, and another into the entrance hall help to produce an effect of spaciousness in this room

essential to living and dining rooms, library and terrace.

The stairs are directly opposite the front entrance, so that on entering one may go directly to the second story without having to pass through any other part of the house. The one stairway provides, as well, an avenue of escape from the service portion of the first floor. Two steps down from hallway to living room, and one from the latter to the library, provide three different levels on the first floor. In this way the house and hillside are brought into nearer relation with each other.

Featured in the living room is a beautiful old mantel picked up by the owner in a country ramble. It speaks for itself in denying any Norman characteristics, but it combines admirably with the general interior scheme of furnishing and decoration, which may be classed as English and Early American.

A small book room opens off one end of the living room. This room has recessed bookshelves, with arched tops, a corresponding arch being over the intervening window in front of which is an inviting maple settee. A door in this room opens on to the lawn, across which one catches a glimpse of the canal through distant trees. A spacious doorway and windows opposite the fireplace open on the terrace, all commanding an outlook over an irregular lawn to the river beyond. Passing from living to dining room, one traverses (continued on page 600)



The American Home furnishes a house

Part VI—The bathroom and linen closet

THIS month we are showing you the bathroom and linen closet in our Queen Anne house. They are both simple as befits a small house, yet show some of the ingenious accessories which make life luxurious in our modern homes—large or small.

The floor and two thirds of the wall surface of the bathroom are covered with four and a quarter-inch square tiles, in a color scheme of black and peach which is very attractive. The tiles have a mat finish so they are not too shiny and glaring. The floor is all black tile, with a base of the same, while the walls are two thirds covered with peach-colored tiles, finished at the top with a curved molding of black. The walls above the tiles are finished with enamel paint in a warm color, with the ceiling a few shades lighter in tone. The plain colors permit of a wide range of colorful accessories, since they form a harmonious background and are not obtrusive.

The bathroom equipment is the usual one of porcelain tub, bowl, and seat, with nickel fixtures.

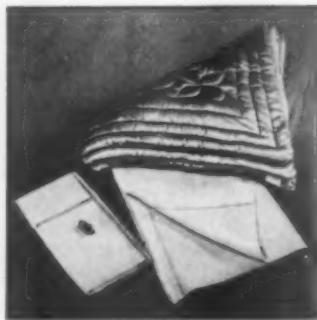
There is, over the washbowl, a built-in wall cabinet with a plate-glass mirror in the door, shelves inside for small toilet articles, and a convenient recess below. There is on either side of the mirror, a one-bulb lighting fixture of the same design as those used throughout the house, so the light is well directed for shaving.

The gay window curtains and shower sheet match, this being one of the latest ways to use an ensemble effect in modern housekeeping. The set is made of soft, rubberized rayon and has a background of light green with a daintily flowered chintz pattern on it.

The ensemble idea is carried out also in the matching sets of luxurious Turkish bath towels, face towels, bath mat, and wash cloths, which are pale, jade green to form a sparkling contrast to the peach and black of the room.



Lotion bottles and wide-mouthed jars are gaily decorated in color and etched on the glass with the names of their contents (Hammacher, Schlemmer & Co.)



ELIZABETH H. RUSSELL

Their smart and novel design is one of diamonds in white against the colored ground, with decorative tassels in the corners. There are so many beautiful colors in these modern towels that each member of the family may now have



An ensemble set of shower sheet and five-piece window curtain is made of rubberized rayon and has a background of light green with a daintily flowered chintz pattern (Stern Brothers)

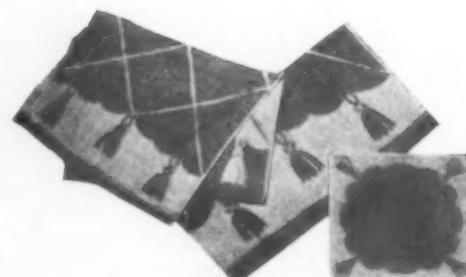
his own, and still leave a choice of delightful shades for the guests. This use of colors prevents much confusion in a household where there is only one bathroom. Of course, the dainty housewife will carry out her color scheme still further by the appropriate choice of soaps, scents, and bath salts.

Exquisite modern glass permits the same particular housekeeper to add all sorts of beautiful bottles, containers, and accessories to her bathroom, which not only develop the color scheme, but add decorative notes of brilliancy. A set of glass soap dish and two tumblers in our bathroom are decorated with green and rose in soft pastel shades, and there are matching lotion bottles, and wide-mouthed jars, with the name of the contents etched on the glass.

Scales are now acknowledged to be part of the necessary equipment of a modern bathroom, and a pair that takes up less than one square foot of floor room is shown here. This up-to-date model has the dial on top, so that a person standing on it may easily read the bad news and be properly warned to renounce the delicious hot cereal with sugar and cream at breakfast.

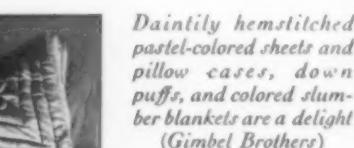
The linen closet is well designed, having double doors so that its entire contents may be seen at a glance when they are opened, and sliding shelves for convenience in sorting the linen. There is room here for a generous supply of sheets and pillow cases, as well as for the extra blankets that are always ready for instant service in a well regulated and well equipped household.

The individual sets of sheets and pillow cases may be tied up with ribbon bows in the old European manner and, if the housewife is modern, and equips her closet with pastel-colored linens, the effect when the doors to her closet are opened is as gay and multi-colored as a glimpse into a spring



A bathroom set of heavy glass—soap dish, water tumbler, and tooth brush glass—matches the bottles in its smart decoration (Hammacher, Schlemmer & Co.)

Ensembles in soft Turkish towels come in individual modern designs. The set above is in green and white (Gimbels Brothers)



Daintily hemstitched pastel-colored sheets and pillow cases, down puffs, and colored slumber blankets are a delight (Gimbels Brothers)

This white scale has a dial that registers up to 300 pounds, marking each half pound as it rises (Hammacher, Schlemmer & Co.)



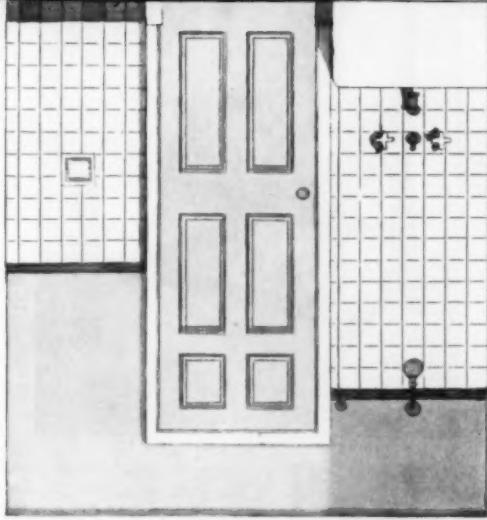
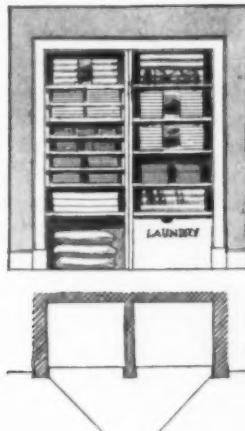
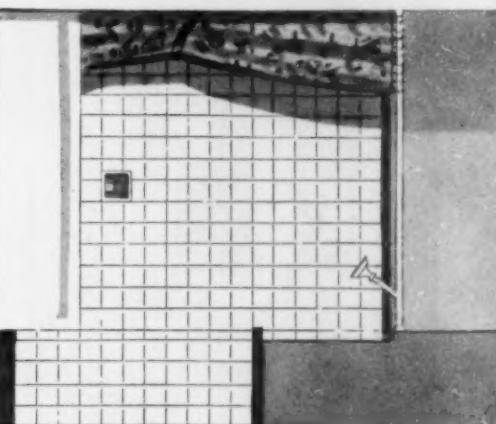
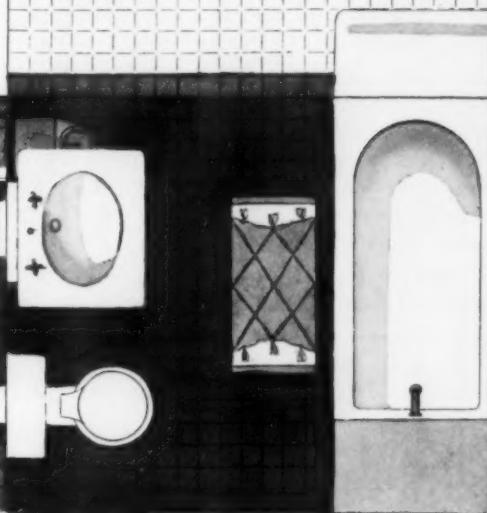
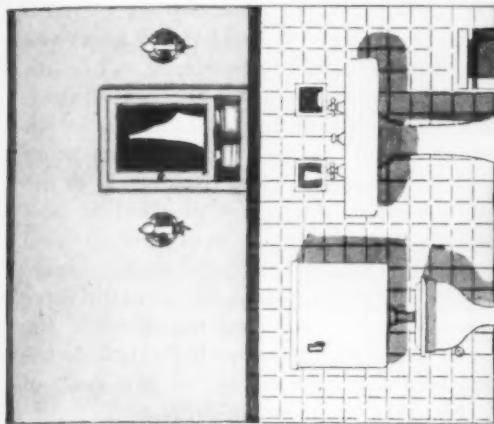
flower garden. These ribbon binders, may have snap fastenings under the bows, so they need not be tied and untied every time they are used. Packets or sachets of dried lavender laid along the shelves and among the sheets and pillow cases add an agreeable touch to a linen closet and suggest fastidious housekeeping. A block, or book of laundry lists, with a pencil attached, should be kept in the closet. The careful housekeeper, of course, marks her precious sheets and pillow cases in some way so that they will run slight risk of being lost in their trips to and from the laundry. This may be done with indelible ink or woven names. The latter may be ordered in different colors,



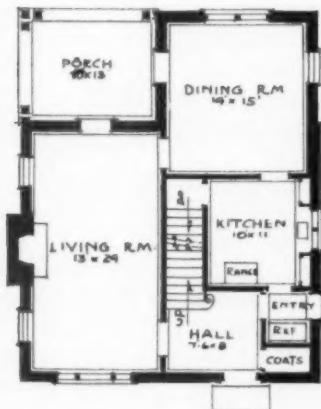
the usual ones being blue, red, or black. Less expensive printed tapes are now available, with the names very plainly done in indelible ink, which will never change. Woven or printed numbers also may be bought, if you wish to keep track of the dozens of any article.

The following list has been carefully compiled for the needs of a small family.

- 1 dozen fine bath towels
- 1 dozen heavy service towels
- 1 dozen small hand towels
- 2 dozen face towels, a different design, or color, for each member of the family
- 3 bath mats
- 1 dozen face cloths, or 3 for each member of the family, to match face towels in design, color, or both



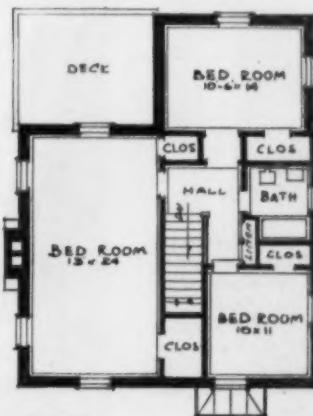
The linen closet is well designed with plenty of room for an orderly arrangement of all the necessary linens. A glimpse at the array of pastel colors inside gives the effect of a spring garden



Full descriptions (including names of shops and samples of curtains and wallpaper), will be sent for three 2-cent stamps for each room in this series

6 sheets for each bed, allowing two in use, two in the laundry, and two in the closet
 1 dozen pillow cases for each bed
 1 pair of blankets for each bed
 1 slumber blanket for each bed, or a pastel-colored down puff
 1 small slumber pillow for each bed
 5 pillow cases for same
 Extra blankets
 Blanket covers of muslin or rayon
 Quilted mattress covers for all the beds may be white or colored
 Wide ribbon binders with bows to match or contrast with sets of linen, with snaps
 Books or pads of laundry lists, with pencil attached
 Sachets of lavender
 Woven or printed name tapes
 Laundry hamper

This bathroom of our Queen Anne house is simple as befits a small house, yet shows some of the ingenious accessories that make life luxurious in our homes



How to recognize good furniture

*Essential points in design and construction
that make for durability*

RALPH C. ERSKINE

THE ability to recognize good furniture comes from an understanding of the elements and principles which are at the bottom of good furniture making. When a salesman says to us, "This piece is made of solid mahogany," or any other of the good furniture woods, we look at it with a new reverence. There seems to be a magic about these words, inherited, no doubt, from the days when rare woods from far away lands had to be transported in slow sailing vessels and each piece of furniture was made of a parti-

cular log, selected at the wharf by the furniture maker himself.

While we still adhere to the best traditions of cabinetmaking, both in design and manufacture, our modern ingenuity has developed some methods which take their place beside the time-honored ones. These include new mechanical processes by which pieces of furniture, while retaining all the grace of the old designs, are often constructed by methods which make them more enduring and more adapted to our climate than many of the old examples. Quantity production now makes it possible for everyone to have good furniture, beautifully made, which, in the early days of America, could have been found only in the mansions of the very wealthy. These methods include the modern use of veneers, of plywood, of inlay, and of enduring finishes.

The time has come in this country when a person who is planning the furniture for his home thinks of a chair as something more than a thing to sit in, a table as something more than a contrivance on which to put food, and a bed as more than a place in which to sleep. We are realizing more and more that there is a definite relationship between our own character and the things we put into our houses. No one can escape the judgment that is passed upon him unconsciously by every person who puts foot within his door.

In buying furniture nowadays, values are determined by two things: Utility and style or design. Utility means strength, comfort, capacity. Style and design mean proportion, form, correctness of traditional details of ornament in a given period, and all those elements which go to make up its value in the eyes of a cultivated community. There are more points of interest that govern the "good breeding" of a piece of furniture than there are in the good breeding of a dog, and you should know them for usually they represent a major part of the cost.

In knowing good furniture it is the little things that we have to look for as the essential points of larger import. There are fundamental principles of construction and finish that make all the difference between good and bad furniture. Good construction may be studied without regard to (continued on page 58)



The rounded corners of this graceful cabinet are made of one solid piece of mahogany from the floor to the top. Raised beading frames each panel and drawer front of crotch mahogany



Carving which runs over the yoke of a chair, as in the above beautiful example, is a sign of excellent workmanship



Making an exact copy of one of the most valuable chairs in the world. The original was made by Gillingham, of Philadelphia, in 1780. Notice the flush construction of the seat rails where they join the carved legs



The windows and radiators have been cleverly treated in this room where wallboard is used to create a false wall (Courtesy of Lord & Taylor)

A bachelor goes modern

A one-room apartment that is a complete home for its owner

MARJORIE LAWRENCE

EVEN those of us who have not fallen under the spell of contemporary furniture, will not deny that it possesses characteristics which must endear it to the masculine soul. Its simplicity and its brazen exaltation of comfort as a first principle are certain to appeal to the man who has suffered in silence under the dominion of Italian and Spanish furnishings—or even Early American pieces.

When a born New Englander initiates the project of furnishing a one-room bachelor apartment to serve a three-fold purpose by exchanging his precious Colonial antiques for the products of modern craftsmen, we must pause and take note. The apartment in question is the popular combination of a fair-sized room, approached by a narrow entrance hall, and a kitchenette and bathroom. This bare description, however, gives little idea of the fascinating and unusual interior which the owner, Charles Linsley Hinsdale, has created around a conventional nucleus. (Continued on page 614)

Banana trees, sand, and sky give this little hallway a spacious feeling (Lord & Taylor)



Tea for two, or any other meal, is served at this end of the living room (Lord & Taylor)





Variety in dining rooms

*A place where conventionalism may be cast aside
by the venturesome decorator*

FLORENCE BROBECK

HERE are certain rooms in the house that can be given individual decorative treatment without making them depart too far from the decorative style of the house as a whole. Unusual, even eccentric decorations may appear in these occasional rooms, while if they were applied to the living room or even to the bedrooms, they would be too distracting and too disturbing because of the longer period of occupancy for rest and leisure pursued in living and sleeping rooms.

The dining room, in particular, lends itself to a venturesome decorative spirit. Opening directly from a living room through a wide archway or through double doors, the dining room may, perhaps, be more effective if the walls, woodwork, and draperies are treated like those in the living room. This plan seem-

The woodwork in this simple Colonial dining room is painted white against which the old H-hinges are sharply and effectively displayed

The dining room below is simply furnished with painted furniture and a plain two-toned rug. Its built-in dresser makes this room a bit informal





ingly increases the size of each room. But, if the living room is sufficiently large so that there is needed no such complementary treatment in the dining room, or if the dining room is somewhat secluded from the living room, perhaps opening from a hall, or if connected only by a single door, then the dining room may be treated individually and the variety of decorative styles possible are as numerous as there are dining rooms.

To begin with backgrounds—walls may be smooth plastered and painted or tinted, a treatment adaptable to many styles of decorating. A rough-plastered effect may be desirable either in white, as in the Spanish, Italian, and French farmhouse styles for use with furniture of provincial types; or the plaster may be tinted, a style adapted also to many provincial interiors, especially to our Americanized Spanish houses.

The dining room walls may have applications of rare, imported silver, gold, or other metallic (continued on page 636)

A cosy little dining room with Colonial atmosphere is the room shown at the left (Photographs on these two pages are by Mattie Edwards Hewitt)

Paneled walls, beamed ceilings, casement windows, and bare floors in a room show provincial influence from one of many different sources



When we serve after-dinner coffee

*Setting and accessories merit
careful consideration*

DOROTHY STACEY BROWN

THE hour of after-dinner coffee has a charm possessed by no other time of day. It may be the prologue to a quiet evening at home or only an interlude between dinner and the scattering to theatres, dances and bridge, but we look forward to it as a time of quiet and relaxation, of easy, intimate talk in deep chairs before open hearths. It is the end of the day; the noise and rush of the world are exiled beyond drawn curtains and we escape from them to enjoy a precious moment of leisure. Then it is that the talent of the true hostess is shown to best advantage. Her accessories may be of heirloom silver or simple china, but she will see to it that every detail is perfect—the coffee itself beyond reproach, lights arranged to throw a warm, restful radiance, and chairs grouped in comfortable fashion. When the subtle fragrance of coffee steals on the air and finally materializes into a steaming cup, the picture is complete. There comes a sense of warmth and well-being, and our slow talk turns to wit.

Choosing the appropriate coffee service among the endless variety of de-

On this tray one of the new glass percolators meets harmonious allies in English china in ivory, cobalt blue, and gold. The tray cover is a delightful bit of handmade mosaic linen (Gimbels Bros.)



An interesting coffee set in the new black china uses platinum decoration on lids, handles, and rims and shows the modern influence in its tall, octagonal design (James McCreery & Co.)

signs and materials shown in the shops to-day is a comparatively simple matter. Pewter, silver, china, even quaint peasant pottery may be used, according to the scheme of decoration in the room which is its background and the degree of formality desired. For a formal occasion the conventional and dignified silver set, accompanied by delicate cups of fine china, is the perfect choice. Silver-plated services of delightful design and good quality can be found at prices which, considering their rich appearance, are very low. One such four piece set, complete with tray, is forty-five dollars. With the silver service it is a smart new custom to have each demi-tasse in a different color, giving an effect of varied gaiety which might be taken as symbolizing the best of after-dinner conversation. One set blooms in black, green, yellow, tangerine, mulberry, and rose—the shades blending harmoniously and making the coffee table look like a small flower garden. These cost twelve dollars and fifty cents for the set of six.

We have found a German coffee service of very fine china, tall and octagonal in style, very modern in its simplicity, and developed in all-over green, yellow, or black with platinum-colored rims, lids, and handles. Unlike some metallic decoration on china, this will survive any number of washings. The store showing the service proved this by having it scrubbed for an

(continued on page 632)



The charm of modern pewter is well illustrated in a coffee service copied from a 17th century set in the Boston museum. It includes coffee pot, sugar, creamer and tray. Cups, comport and sandwich plate can be added to carry out the idea completely in pewter (R. H. Macy & Co.)

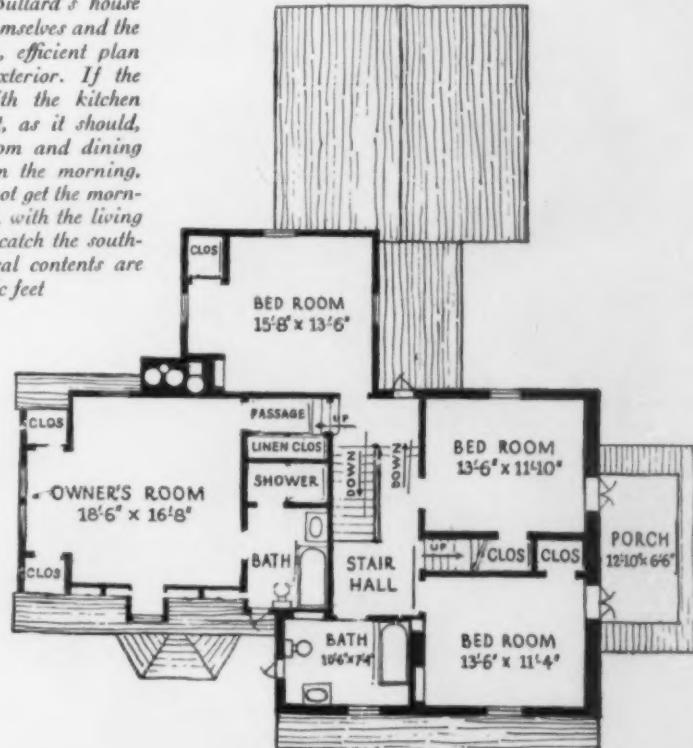
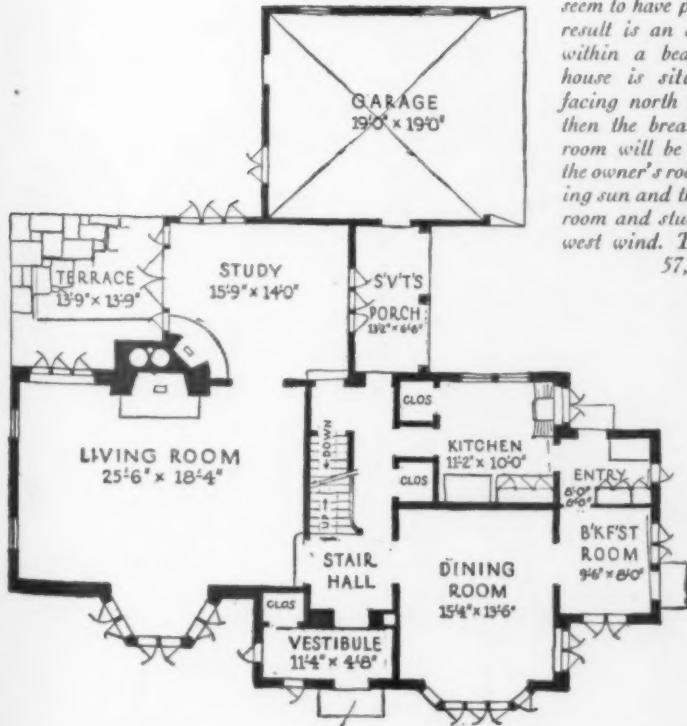


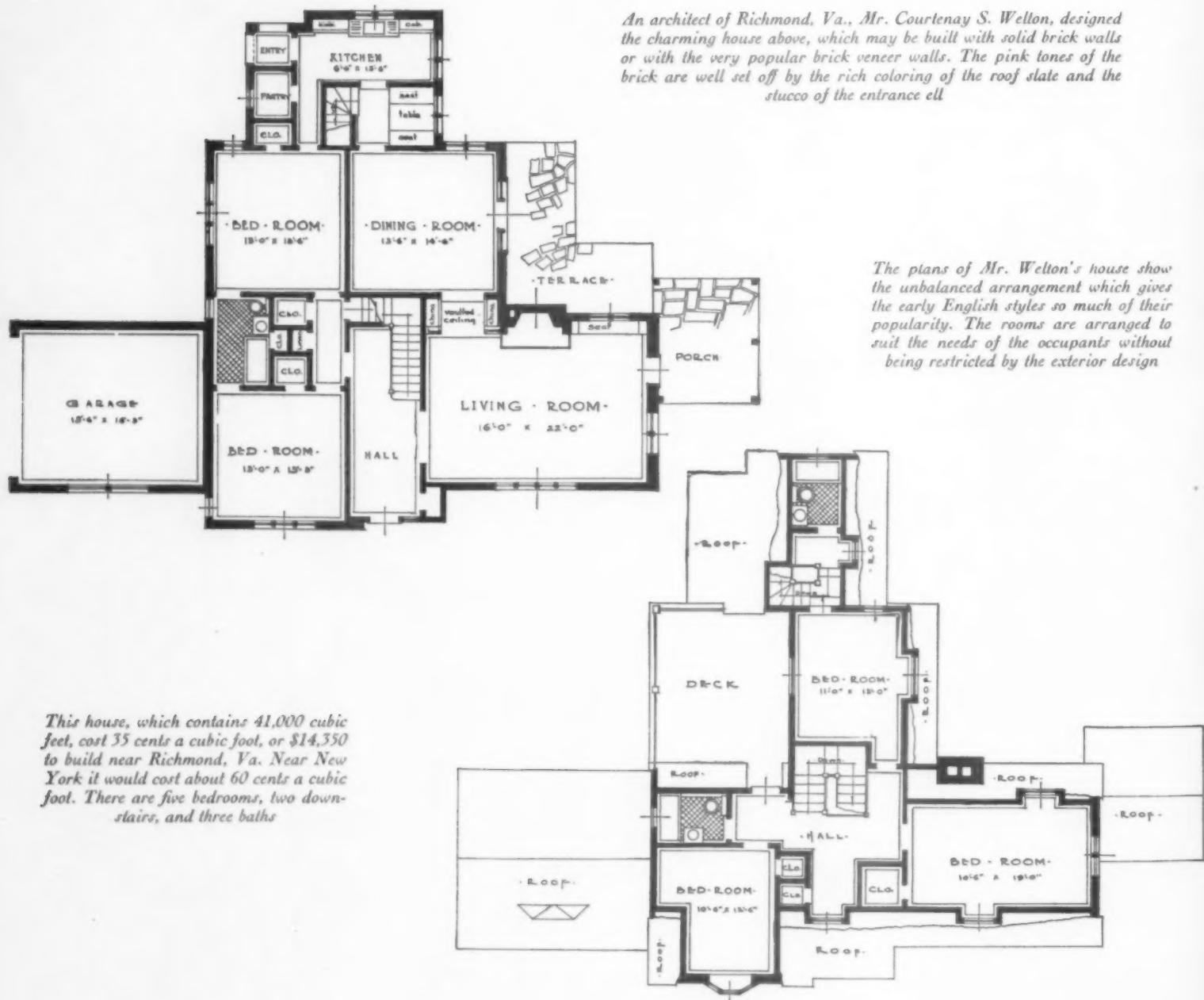
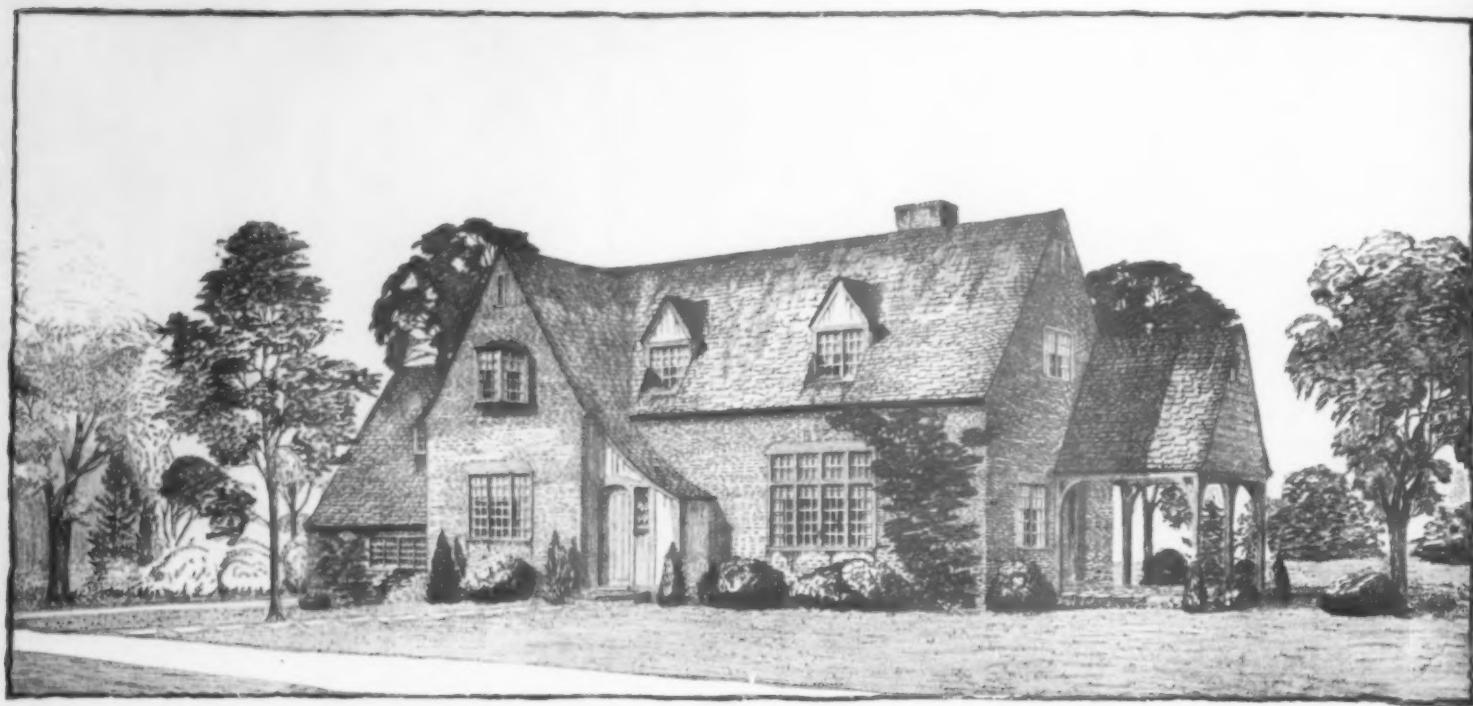
Stone, white shingles, an interesting roof line, handsome bay windows, combine to give unusual charm to this house of varied Colonial precedents which was designed by one of the well-known architects of New York

COLONIAL BEAUTY IN MODERN DESIGN

A house designed by ROGER H. BULLARD

The rooms in Mr. Bullard's house seem to have placed themselves and the result is an attractive, efficient plan within a beautiful exterior. If the house is situated with the kitchen facing north and east, as it should, then the breakfast room and dining room will be bright in the morning, the owner's room will not get the morning sun and this room, with the living room and study, will catch the southwest wind. The cubical contents are 57,140 cubic feet

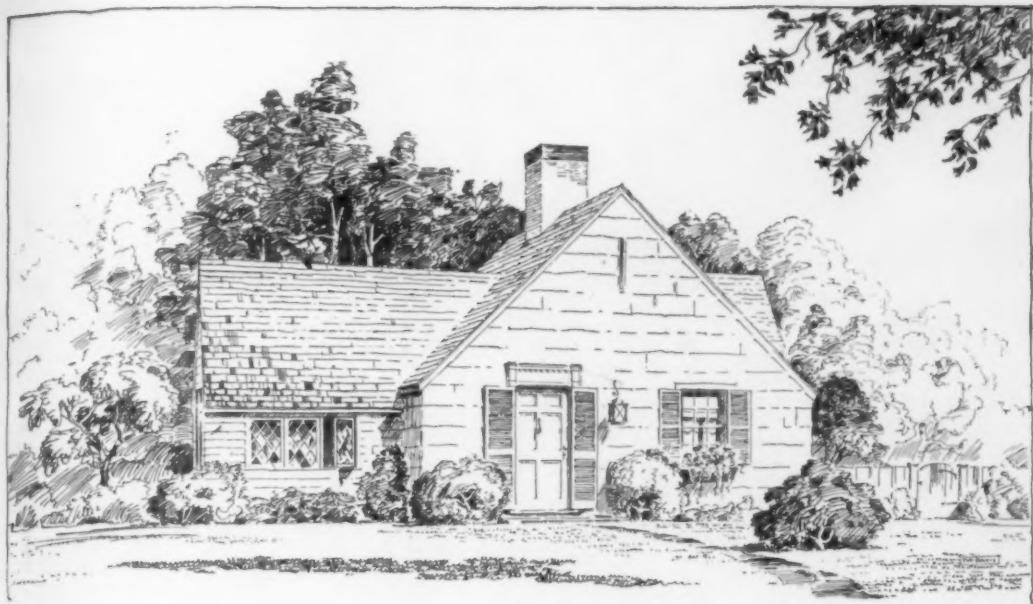




This house, which contains 41,000 cubic feet, cost 35 cents a cubic foot, or \$14,350 to build near Richmond, Va. Near New York it would cost about 60 cents a cubic foot. There are five bedrooms, two down-stairs, and three baths.

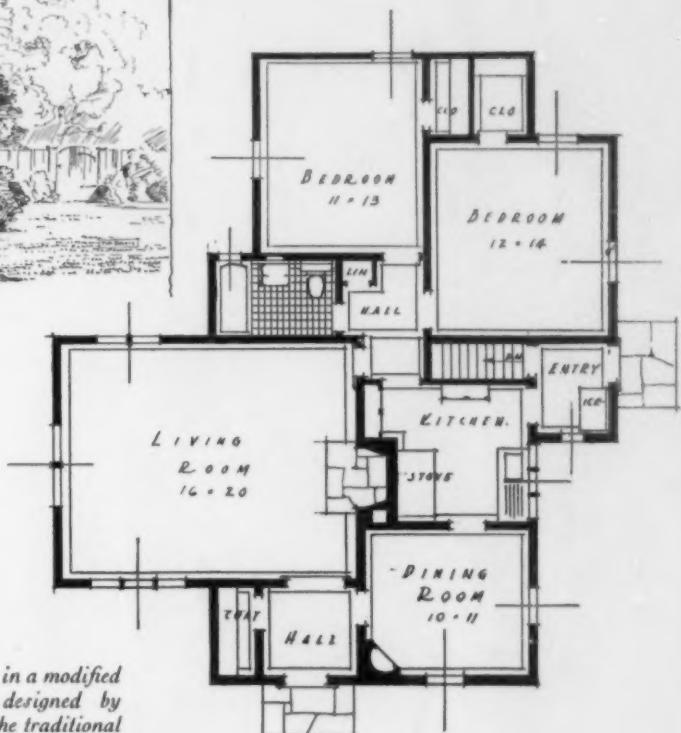
An architect of Richmond, Va., Mr. Courtenay S. Welton, designed the charming house above, which may be built with solid brick walls or with the very popular brick veneer walls. The pink tones of the brick are well set off by the rich coloring of the roof slate and the stucco of the entrance ell

The plans of Mr. Welton's house show the unbalanced arrangement which gives the early English styles so much of their popularity. The rooms are arranged to suit the needs of the occupants without being restricted by the exterior design

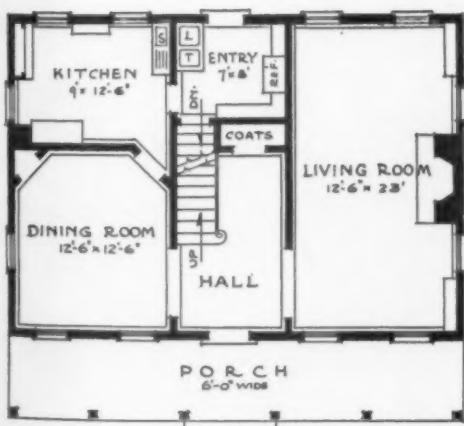


A bungalow which has none of the unattractive connotations of that word, and which combines, happily, such divergent precedents as the English cottage style of architecture and the Colonial, is this one above, designed by Theodore Whitehead Davis. The cubage is estimated at approximately 18,000 cubic feet, which, at fifty cents a cubic foot, would make the cost to build \$9,000

The floor plan of this attractive bungalow is of the rambling type which, if well handled, always adds interest to a house. The rooms are cleverly placed in relation to each other



The beautiful little house below, in a modified Dutch Colonial style, was designed by Arthur T. Remick, architect. The traditional model has been skillfully improved upon and the exterior details have been worked out with great care. The cubage is approximately 24,000 cubic feet and at fifty cents a cubic foot, the house would cost \$12,000 to build



The plans of Mr. Remick's house are simple and direct. The three principal rooms on the first floor are of good size and well ventilated. The second floor has three bedrooms and two baths





These two renderings together with the one on the facing page and the one in color on the cover of this issue show how the same house looks built of four different materials. The house on the cover is of stucco, on the facing page, of

brick. Here we see it in stone, and below is the same house in shingles. Mr. Julius Gregory, an architect of New York, designed this house and it serves as the foundation for the series of articles beginning on the facing page



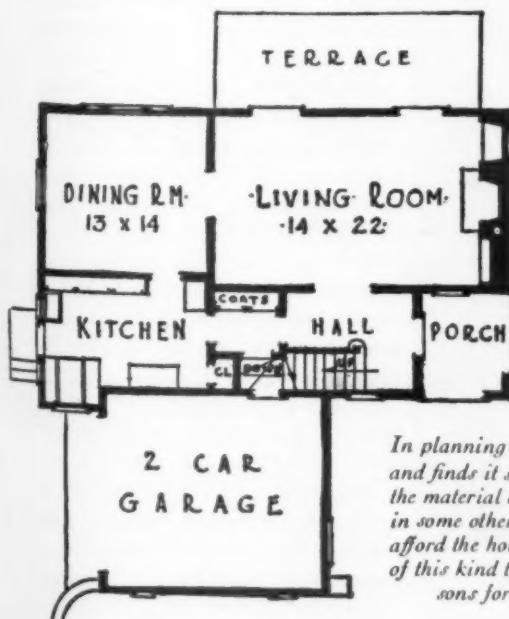


This house in stucco (see cover of this issue) would cost \$17,000 to build near New York. A table at the end of this article gives comparative costs for other cities

The costs of building a house

*A summary of building specifications and the effect
of various materials on the total cost*

THE house chosen as the working model for this series of articles is really many houses in one. It may be built in four different ways: of brick, stone, wood, or stucco; and the plan may be reversed so that the house can be fitted to almost any shaped lot.

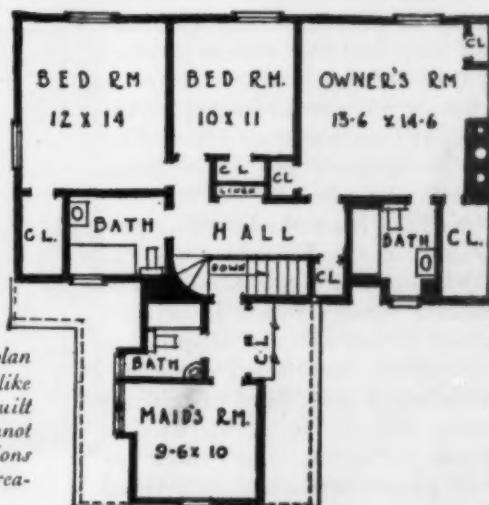


In planning to build a house the average reader selects a floor plan and finds it suited to his needs. Then he decides that he does not like the material of which that particular house is built and wants it built in some other way. Great is his consternation to find that he cannot afford the house of this different material. It is to clear up questions of this kind that this building series is being presented, so that the reasons for the varying prices in houses may be well understood.

JULIUS GREGORY, A.I.A.

It is only natural, I think, to assume that the prospective small house owner is obliged to figure in the hundreds rather than in the thousands and should, therefore, have a more accurate knowledge of and give more careful study to the various items which make up the total cost and the relation which each item bears to the total. So, in order to give to the prospective house owner the details of the cost of building, I have designed this house, had definite specifications drawn up and had contractors submit estimates covering the various items. The house is a small one purposely, due to the greater interest of the public generally in small houses, and adheres, purposely too, to no particular architectural style or period.

It is necessary to build up before we can analyze, dissect, and make comparisons, so in this article we shall undertake to establish a standard. In other words, we shall build our \$17,000 house on paper. This means we shall have to summarize the specifications, which do not make very interesting reading, and give you as complete a picture of our model house as we can. (Continued on page 602)





Boat-shaped centerpieces are attractive in either glass or pottery. This one is being made by Ginori in Italian pottery (Stern Bros.)

Decorations for the modern table

Attractive schemes in which flowers may play a minor part

THE appearance of the table at social gatherings is of greater moment than ever before. Victims of the lamb chop and pineapple régime require something that will help them forget the trials they are enduring in the cause of Fashion. A feast for the eyes is better than no feast at all, and a unique decorative scheme for the table now absorbs the same attention that was once devoted to elaborate and exotic culinary displays and triumphs.

Dinners, it is true, are simpler than ever, but table decoration is more ingenious and artistic. The lavish and flamboyant efforts that went hand in hand with endless courses have been abandoned by the smart hostess. Quantities of costly flowers, embellished with streamers of colored ribbon, was once the decoration for the formal table. To-day, originality is allowed full play and the woman of ideas can create fascinating decorative schemes for a small fraction of the amount that was once entailed by the compulsory use of hothouse blooms in profusion.

We have learned something precious from the Japanese—the visual value of a single flower. The delicate beauty which is nature's legacy to her favored offspring is too often smothered by overcrowding. A large bowl of brilliant asters may make a splendid splash of color, but three or four perfect specimens in a vessel

SUSAN MEDFORD

which reveals leaves and stem will be far lovelier and more artistic.

The actual container of the flowers or



A pleasing bowl of opaque black glass would prove an excellent foil for colorful fruit (Stern Bros.)



Another example of Italian pottery used as a fern dish or bowl for growing flowers (Stern Bros.)

fruit which may grace the center of your table is a most important factor. Money spent in the purchase of several different centerpieces is well invested as the variety that is gained in this manner makes possible an economy in the purchase of flowers. We all know that florist bills in the winter season may be listed among the less pleasant things in life.

But cut flowers are no longer necessary to the charm of the table, although they are always delightful. Bright berries or growing greens may take their place effectively for everyday use, and, at more formal gatherings, the trend towards the original is responsible for the use of many fascinating novelties. For instance, at smart dinner parties imported animals of glass or pottery are scattered about on mirror plateaus. I have seen decorations of this kind which have run into several hundreds of dollars because the little figures used were of the rarest porcelain. The same effect may be achieved by a careful selection from among the quantities of inexpensive pottery animals that abound in the shops. A border of evergreens and tall candles in pottery holders add to the general appearance.

Another decoration for the flowerless table is the goldfish aquarium. The bottom is sometimes filled with marbles in such tints as rose and green, and the bowl is then placed on a (continued on page 624)

Three livable rooms and their cost

*Charming interiors created
on a moderate budget*

MARGARET HARMON

BUDGET furnishing is rapidly reaching the point where it will be ranked as one of the fine arts. The coöperation between manufacturer and retail store to-day is so close that charming surroundings are within the grasp of everyone at a fraction of the cost that was formerly entailed.

In fact, furnishing within a set amount carefully apportioned to the individual room is one of the most fascinating of indoor sports. The woman with an unlimited amount of money to spend cannot hope to experience the thrill of her less affluent sister when a hectic search is rewarded by the ideal chair with a price ticket that fits into the scheme of things. Too much money spent on a coveted rug will mean a breathless hunt for a table that costs just a little less than the one she had planned—and gives just that much more pleasure when she finds it.

Many a store that shows beautiful and luxurious rooms, furnished with a disregard for money in one part of its building, exhibits also on another floor delightful decorative ensembles selected with equal care, but ticketed to suit the modest bank account. Buyers with taste and knowledge have been called into action by shops anxious to improve the modern home. The manufacturers have put their heads together with results that are delightfully apparent to anyone wandering through the model rooms in the furniture departments of large shops.

In this article will be described three rooms which have been decorated by three different stores at prices suited to the very moderate income. All the furniture as well as the floor covering are included. The draperies are listed separately, since their price will vary according to the size and number of windows, and according to whether or not they are made at home. The accessories, although photographed, are not included in the price list.

The living room, exhibited by Frederick Loeser and Company of Brooklyn, is a room of character and charm. The colors are clear and decided, and the furniture illustrates the value of simplicity, while the grouping is comfortable and inviting.



The fireplace grouping in this living room is friendly and comfortable. Furniture of moderate price has been selected with discrimination (Frederick Loeser & Co.)

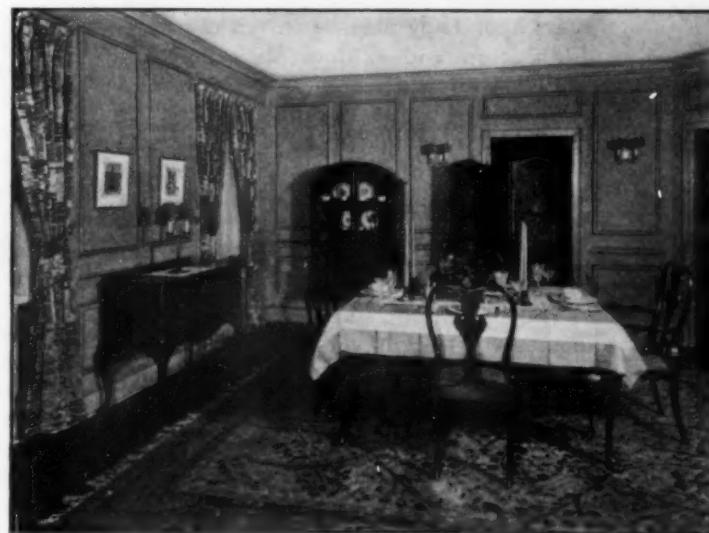
The room is furnished for \$550.65, exclusive of the piano and the curtaining. The draperies and curtains come to \$123.50, making a total of \$674.15.

The walls, which are panelled by means of moulding, are painted an interesting shade of green with a bluish cast. The draperies of warm, red brocatelle hang to the floor from a wooden cornice. At the windows are double half-sash curtains of filet net, costing a total of \$30.75. The draperies, cornices, and band-loops come to \$92.75 in the size required by this room. On the floor is a brown velvet rug, costing \$67.95 for size shown and priced at \$4.25 a yard.

In front of the fireplace stands a three-cushion couch and a deep chair, one on either side. They are covered in a tapestry, suggestive of a chintz, with vivid small flowers scattered over a ground of soft tan. The two pieces cost \$195. Next to the chair is an odd clover-leaf table at \$22.50, while an end table costing \$6.95, with a book trough base, stands next to the couch. The dainty Queen Anne coffee table in front of the couch is an excellent value at \$18.75, and adds much to the home-like feeling of the room.

On one side of the mantelpiece is placed a bookcase with open shelves, costing \$39.50. On the other side is a console table at \$16.75, bearing a pewter lamp with a parchment shade decorated with a clipper ship. The arrangement of the mantel is simple and tasteful, including a tôle bowl of African daisies, a pair of jars and an oval gold-framed mirror. This is typical of the total absence of clutter which is responsible for the harmonious atmosphere that invests this particular room.

Between the windows, where it will get full benefit of the light, stands a mahogany secretary, Colonial in style. It costs \$49.50, and is used with a Windsor chair at \$6.75. An occasional chair of the Queen Anne variety with back and seat upholstered (continued on page 620)



A Queen Anne dining room that is gracious and dignified. Shiki rayon is used for draperies (James McCreery)

New curtain nets

An effective means of changing an old decorative scheme

ANNE PHILLIPS

THE material selected for "glass curtains," as they are technically called, depends somewhat on general living conditions as well as on the furnishings of the room in which they will be used. Windows that face countless other windows across a narrow courtyard will require different treatment from those that look out upon a vista of lawns and distant hills. A northern exposure calls for curtaining that differs from a southern exposure. Color and fabric should be determined by external conditions, as well as by the taste of the individual.

Voile, gauze, marquisette, and innumerable other weaves commonly known as "nets" are used as sunlight filters in the modern home. Color, which has inundated the up-to-date house, comes in at the windows. Certain tints are prime favorites, but the entire chromatic scale is represented, and it is not unusual to find several colors combined in a single curtain, either by means of shaded material or by hem-stitching or feather-stitching three or four tones together. Natural, beige, maize, apricot, and copper are especially popular since they all lend themselves admirably to the reflection of sunlight. It is well to confine green, mauve, and blue to rooms that are exposed to strong light as these colors have a cooling tendency in their effect.

Sheer or semi-transparent window coverings are offered to-day in a variety of mediums that did not exist a few years ago. They may be woven of orthodox cotton and silk, or they may introduce any of the new synthetic products—such as rayon, bemberg, or celanese. The latter have been employed to fashion a fascinating selection of gossamer fabrics in an unlimited choice of color and weave. They are much cheaper than pure silk and extremely effective as window hangings.

The newest and smartest window veilings are printed voiles which divide honors with the silk-embroidered voiles originally made (continued on page 612)

For the illustrations on this page we are indebted to the following: (left column, top to bottom) R. H. Macy & Co., Stern Bros., R. H. Macy & Co.; R. H. Macy & Co., Stern Bros., Stern Bros.; (right column, top to bottom) R. H. Macy & Co., Stern Bros., R. H. Macy & Co., Stern Bros., Stern Bros., Stern Bros.

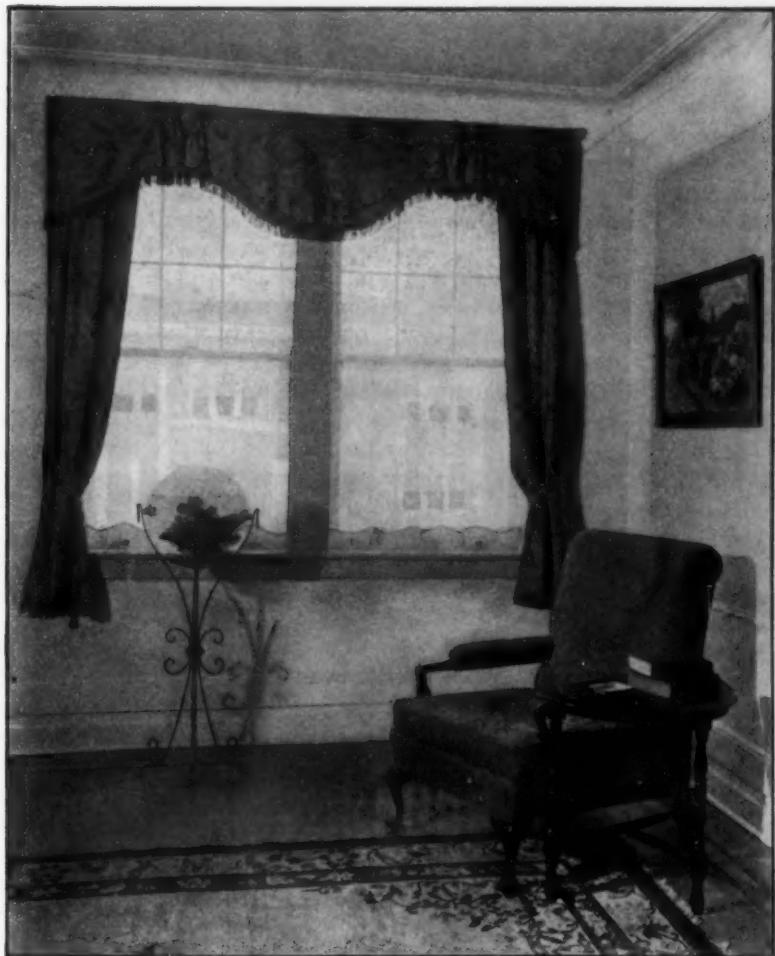


Figure 1. Certain rooms require a window dressing that has a hint of formality. Lined draperies for such windows hold most pitfalls for the amateur, but need not if directions are carefully followed.

Let us help you make your curtains

*Explicit directions which may be followed easily
by the amateur*

CLAIR SPENCER TUCKER

WINDOW curtains fall into three general groups: the glass curtain, of lace, net, gauze, thin silk and the like; the straight unlined curtain of heavier material such as cretonne, linen, and terry cloth; and the more formal lined curtain which may be very simple or quite elaborate as the case seems to demand.

Glass curtains frequently are the only window dressing required. This is true especially in the charming and varied small houses of English type that are being built in such large numbers just now. Many of the leaded casement windows in these delightful little homes carry a cornice board in the same mellow-toned wood as the room trim. As such windows cannot use shades, the logical arrangement is straight curtains that "pull" by means of traverse rigging. To the uninitiated this may sound complicated, but it is really surprisingly simple and will be described later.

Figure 3 shows a group of living room

windows in their summer dress of cool green theatrical gauze. This versatile and inexpensive material can be had now in a wide range of soft colors that we are assured are sunfast and will wash. The winter garments of these same windows are curtains of neutral silk, a little like pongee but much heavier. These are made exactly like the summer curtains and have a row of weight tape in their bottom hems to guarantee dignity of behavior befitting the winter season.

THE bedroom window curtains in this house are made of a quaint print, tiny old-fashioned flowers on a black ground. These exclude the light quite satisfactorily when drawn and are very simple to make. If greater protection is desired from the early morning sunbeams, a lining of dark green or black sateen would accomplish this.

In the house that has no definite period flavor, the second type of curtain is frequently successful. Materials may run from monk's cloth—well under a dollar a yard—to hand-blocked linens costing much more. All are equally suitable and almost equally effective. They may be used alone, hung from wooden rings on wooden poles or from simple wrought iron fixtures, or they may be hung at the sides of the window from short arm fixtures over glass curtains of net or gauze. (See Figure 2).

The third class of curtains, so often referred to as "over-drapes," hold most pitfalls for the unwary. Nothing is more ruinous to a room otherwise harmoniously furnished than over elaborate or carelessly made window draperies. There is, nevertheless, the room in many a house and in many an apartment where nothing save a window dressing that has a hint of formality seems to fit.

Let us consider, first, the making of curtains that are straight and unlined.

If you would have curtains that are perfect, make them mostly by hand. A certain amount of the work such as top hems and headings, long vertical seams and the like can be and, if time is any object, should be done on the machine. Use a rather long stitch, a rather loose tension, and hold the work taut as you stitch. Bottom hems, side hems, linings, facings, trimming application, and all finishing that shows should, however, be done by hand.

The second important law of curtain-making is to measure carefully. Cut your curtains at least two inches longer than you have figured is necessary, not forgetting allowances for hems. One of those inches will somehow miraculously disappear in the process of making, and dry-cleaning or laundering will account for the other. If your windows will permit without spoiling the effect, three extra inches are even better. It is not so difficult to change a bottom hem after curtains are hung, but it is tragic to get lovely hangings finished and up, only to find they look as though the windows had outgrown them.

Apropos of length—glass curtains should come to the window sill, and side draperies within about an inch of the floor. However, a very attractive arrangement shown in Figure 1 has conventional glass curtains of net and lined outer curtains of lovely black and gold brocade that come only a little below the window sill. Here common sense dictated the length as there were radiators under several of the windows, and the effect is unmistakably good. Do not be afraid to solve your individual problem individually.

Right—Unlined draperies hung from short arm fixtures are graceful. Figure 2. (Photographs on these two pages by Richard Averill Smith)

Make a list of all measurements and check it carefully before you begin to work. Place the material to be cut upon a table or upon the floor. Never try to cut on a bed; it is too uneven to make accurate measuring possible. Measure along the center fold—not the selvedge. Be sure to draw a thread wherever you can. Cut all the same length pieces at one time—you are much less likely to make mistakes in measuring that way. It is seldom worth while to leave the selvedge on curtain materials.

For net, gauze, linen, or cretonne use a one to two-inch hem on the inside and a

quarter-inch hem on the outside edge. The bottom hem may vary from two and a half to four inches and the top depends entirely upon the width of the rod used, whether it is to be exposed or covered, and whether it is to have a heading or not. If you use a heading, do not make it much over an inch wide, unless you want to go to the trouble of putting stiffening in it. Be sure the casing for the rod is wide enough and will remain so after the curtains are cleaned or laundered.

A warm iron is your best friend, and a short steel ruler, about six inches long, a close second. In many materials, hems carefully pressed do not need to be basted. After a couple of hours of careful measuring, cutting, and pressing and a few more hours of pleasant hand sewing, you will produce curtains far more attractive than any you could buy for twice the money you have spent.

Lined draperies are harder to make, but they need have no terrors if a few simple directions are carefully followed. Suppose you want to make draperies similar to those illustrated in Figure 1. Select a material that will cut to good advantage in the lengths you need. Choose a pattern in which the design motifs come where you wish them, else there will be an enormous amount of waste in matching the pattern. A little measuring at the drapery counter and a little more careful calculating at home will help you avoid mistakes. Plain materials are, naturally, more economical and easier to handle than those having figures. Buy the same number of yards of lining sateen. (continued on page 594)



Below—Here is an interesting group of living room windows in their summer dress of cool green theatrical gauze. Figure 3



Rock gardening in the dry South

*Experimenting with native plants in Texas
found the practical way out*

CYRUS N. RAY

SOUTHERN gardeners are frequently asking for information concerning the growing of various plants in the South, so possibly my Texas rock garden experiments may prove of interest.

My section of the State (Abilene) has a very trying summer climate for flower growing, the rainfall being mostly in May and June with often little or no rain during the hot summer. There is usually a free movement of rather dry, warm air which, while promoting a rapid evaporation of perspiration and an agreeable coolness to animal life, means the death of many plants brought from climates possessing a humid atmosphere.

Some years ago when the garden construction was started, a neighbor, who had lived many years in Texas, informed me that rock gardens had been tried often, and had always failed; that the hot rocks invariably burned up the plants. However, it had been observed that various native flowers thrived among the rocks, and I was determined that if no others could be made to grow, a beautiful effect could be obtained with some of the natives.

The soil available was black, sticky, and fertile, but had two serious faults—it was nearly always too wet or too dry. To remedy this, sand was hauled and mixed into it with a hoe and rake until it

had been reduced to a light sandy loam resembling woods earth—a soil that holds moisture and yet is well drained.

The rocks were sunk from a half to two thirds into the soil, the stones used being a porous combination of sand and gravel which readily absorb moisture. Wherever possible, surface-weathered and lichen-covered stones were selected, these lending an effect of great age and permanency to the garden.

The garden was designed to have a central hill of about five feet in height which was surrounded by a series of large beds raised from one to two feet above

the usual level by large irregularly set stones. These beds were intersected at convenient distances by sunken paths paved with irregular-sized stepping-stones. Two of these beds were constructed under the shade of an arbor on which a large Wisteria and some Bittersweet vines were trained. This and the north section of the hill furnished a home for the shade-loving plants. In the shade was a seat made of very large, flat, weathered stones with its crevices planted in Sedums.

The north side of the central hill was hollowed out in the form of a crescent-shaped grotto with a projecting cliff of thick, flat rocks. (Continued on page 670)

Mesquite tree trunk on the left with Santolina at its base. Across the back is Corsican Heather with ferns behind in shade. Above: Rosemary, Yucca, and Cedar (Photograph, Robinson Studio)



A rich mass of flowers: Pentstemons, Bluebonnets, Phlox pilosa, Sedums, Iris, and Thyme, clustered about Yuccas





The Alpine Forget-me-not has startlingly bright flowers in great profusion. There are several varieties, dwarf to tall.

Forget-me-nots for airy lightness

Early to flower and long enduring are these "bits of sky on earth"

RUTH GIPSON PLOWHEAD

RESUMABLY the most popular small growing blue perennial and a very accommodating garden citizen is the Forget-me-not. Whereas it is supposed to require a damp, shady location, it smiles cheerfully at the sunshine, and blooms most freely in our dry Idaho climate, with only a weekly irrigation. It is just as adaptable about soil; is one of our earliest spring flowers, and gives a long season of bloom. Aside from being lovely for itself alone, the Forget-me-not is useful for edgings or borders, as a cover plant for bulb beds, and forces well for indoor blooming. Altogether, it seems to deserve a much more general planting than it receives.

For border planting, a thick row of Forget-me-nots gives an airy effect, and

forms a soft blue mist like a summer sky. If one wants to intensify this impression of blueness, the dwarf perennial blue flax planted immediately in the background blends in beautifully with the Forget-me-not and makes a striking edging. *Arabis*, *Sweet Alyssum*, or the yellow *Goldtuft* (*Alyssum saxatile*) are used with it for border effects. The low-growing, compact varieties are best for edgings, while the creeping, branching kinds make splendid cover plants for early bulb beds. A bed of soft pink or yellow *Tulips*, rising from a blue sea of Forget-me-not is a pleasing combination.

For indoor decorations, especially where a low effect is wanted, I find this

flower, either used by itself or with others, most practical. It is especially good with *Lily-of-the-valley*, for its graceful sprays counteract the effect of stiffness given by the other, and the fragrance of this latter flower makes up for the lack of that quality in the Forget-me-not. Perhaps one of the loveliest table decorations I have ever seen was produced by small baskets of the half-opened buds of Bechtel's Crab (which are like miniature pink rose buds) nestling in beds of blue Forget-me-nots and *Ferns*. Sprays of the pink *Tartarian Bush-honeysuckle* with the buds unopened, *Moss Rose* buds, and the lovely little *Cecile Brunner* Roses all produce dainty, quaint effects, when combined with Forget-me-not. (Continued on page 672)



Forget-me-nots used as a naturalistic carpet at Mrs. Chanler's Tuxedo Park, New York, home



In shrubbery too, among the Spireas, it makes a welcome ground cover, blooming in early spring

Gather some grapes next year!

Planting vines now and attention to simple pruning rules will yield fruit

M. G. KAINS

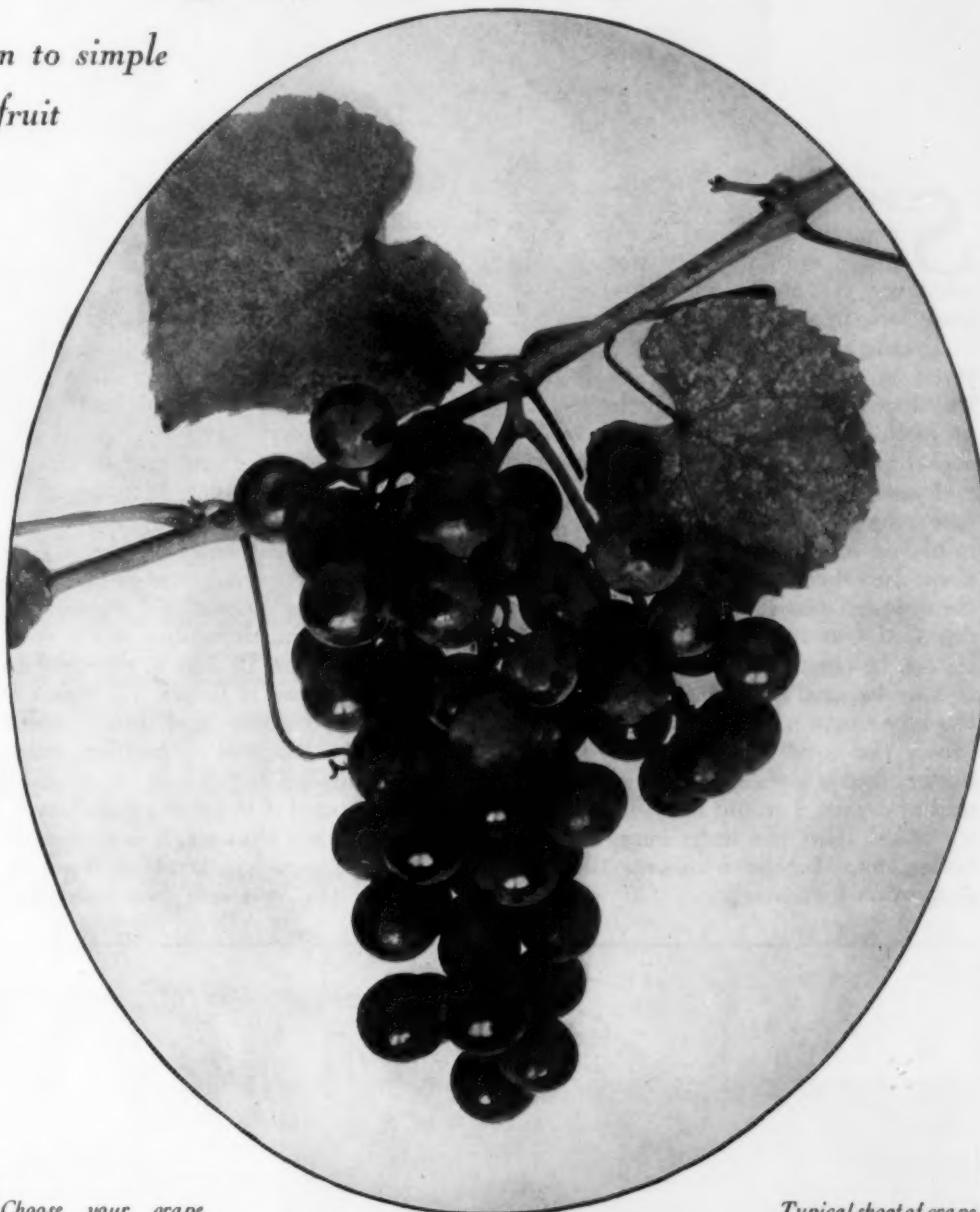
IT IS just as easy to get grapes next year from vines you plant this spring as it is to waste another year and—then get no more! I have done it repeatedly and several people whom I have shown how have done equally well. One man told me he had gathered twelve pounds of grapes the year after planting!

I do not say that every vine can be made to bear during its second season, because some varieties (such as Delaware and Jessica) are naturally weak growers and others are slow to begin bearing. But among robust specimens and kinds such as Concord, Moores Early, Worden, Barry, and Agawam the majority of vines should bear some fruit during the second summer when handled as I shall describe later.

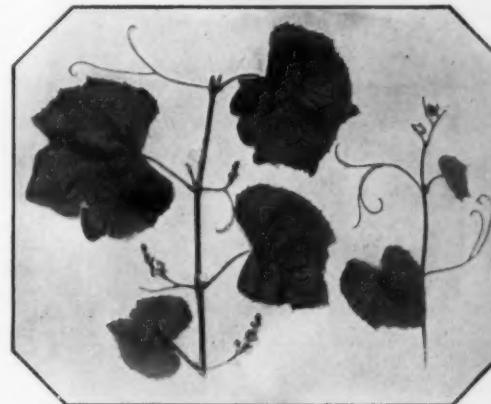
Men who grow grapes for the markets prune and train their vines by methods that require a full year longer because they fear that if they encourage fruit production sooner than this, the vines will suffer. I have worked on the principle that the vine is a better judge than any mere man of what it can do or stand. So when it reveals fruit-bearing ambitions, even at the early age of the second season from planting I always encourage it, for is it not complimenting me on my management?

Though most commercial growers start their vineyards with one-year vines, I think the somewhat higher price of two-year vines is justified by the extra strength of such stock provided, of course, that it is first-class and is delivered in good condition. This is not always the case with vines delivered in spring because fruit trees, bushes, and vines shipped at that time are almost certainly dug the previous fall and stored in a warehouse. Their vitality is, however, more dormant than when they were freshly dug. To be on the safe side and to give the vines a boost, you will find it a good practice to unpack the stock immediately on arrival and soak it, tops as well as roots, for a day or two before doing the actual planting.

You will always get better results from vines planted in sunny situations provided, of course, that the soil is at all suitable. Except that Grape vines resent constant wetness of the ground they will do well in any ordinary soil, even sand and clay, though moderately



Choose your grape varieties with discrimination for the end in view. Many newer ones far outclass the old standbys. Ives seedling shown above



Typical shoot of grape. Clusters and tendrils are opposite leaves and alternate as they ascend. Shoot at right is tip of the larger growth on left

fertile garden loam is best. If very rich, the vines will grow rank and even refuse to bear fruit; if very poor, they may make slender growth until they are properly fed and nourished.

Feeding is easy to do both before and after planting. When rotted manure is available, it is a good plan to spread a wheelbarrow load to the square yard be-

fore digging and then to mix this thoroughly and deeply (a foot or more) with the soil, using a spading fork, breaking the clods thoroughly, and finally raking the surface smooth.

Always give robust-growing varieties such as Salem, Lindley, Niagara, Portland, Diamond, and the ones already mentioned above, ample (continued on page 652)

An adaptable gated arbor

Composed of eight-foot units, the scheme to be fitted to any sized garden

GRACE TABOR

SOMETIMES as a uniting factor, sometimes as a dividing boundary, an arbor or pergola, or whatever you may call it, is an ever-ready help in unifying the garden scheme.

Although the bill of materials here given is for an arbor having a total length over all of 36 feet (including the projection of the ends of the plate, the actual ground distance from end post to end post center being 34 feet) the structure may be increased in length or diminished in units of 8 ft. 6 in., if desired. In other words, as shown here in the detailed drawing, its unit of design is repeated four times, whereas it may, of course, be repeated any number of times or may be used only once. The result in the latter case will be a wider-than-long arbor, the total width being 16 ft. 8 in. or nearly twice the length of its unit of design. I would not advise building it less than two units long; three is better, four I believe insures the best proportion for an arbor.

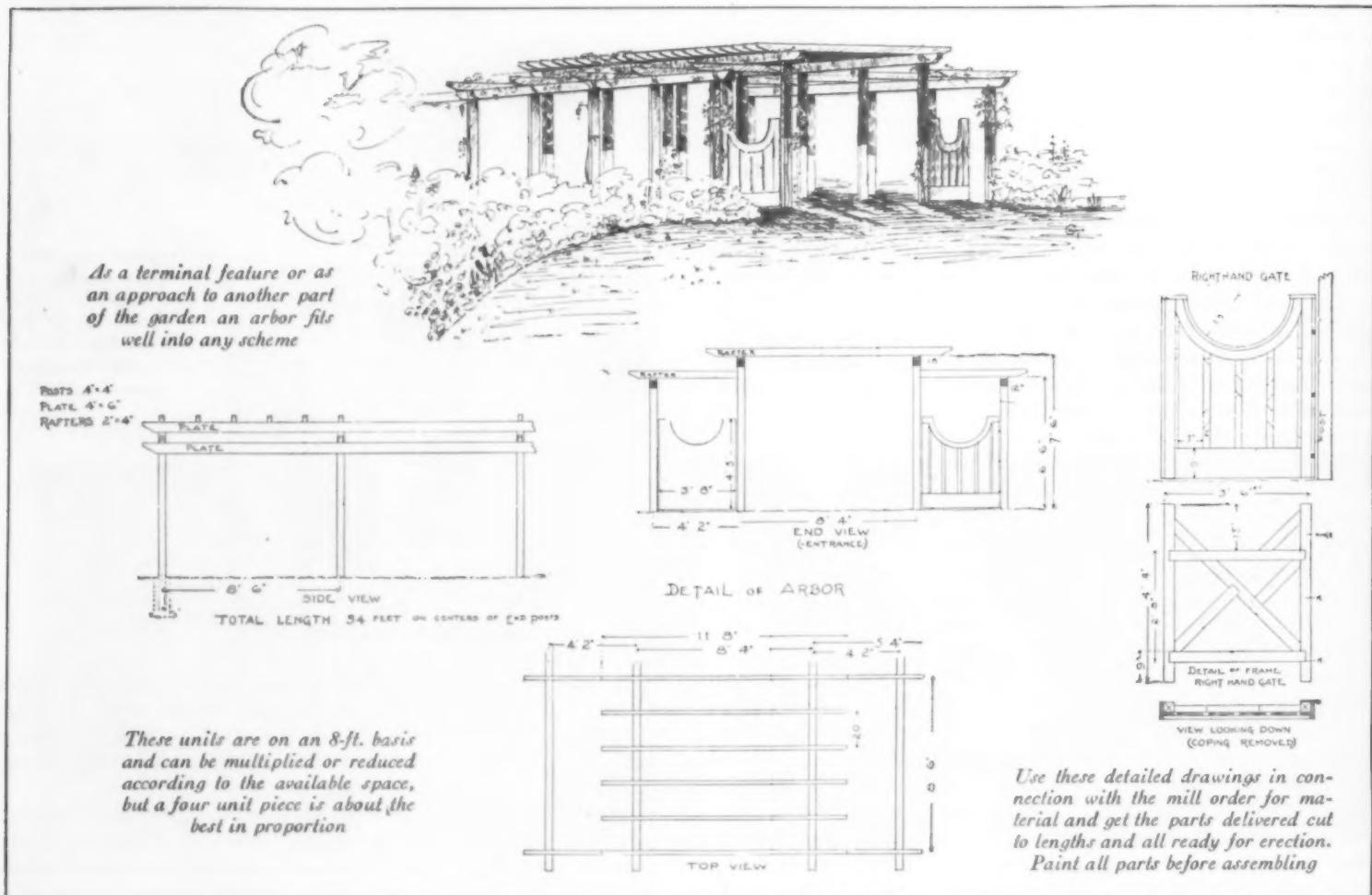
The kind of wood to be used depends largely on the kinds available at the lumber yard where it is bought. Usually for this kind of structure, cypress may be had and, owing to its durability under weather exposure, it is the best choice for all the upper work. For the posts, however, select locust if possible. If this is not available, accept the advice of your dealer as to next best choice.

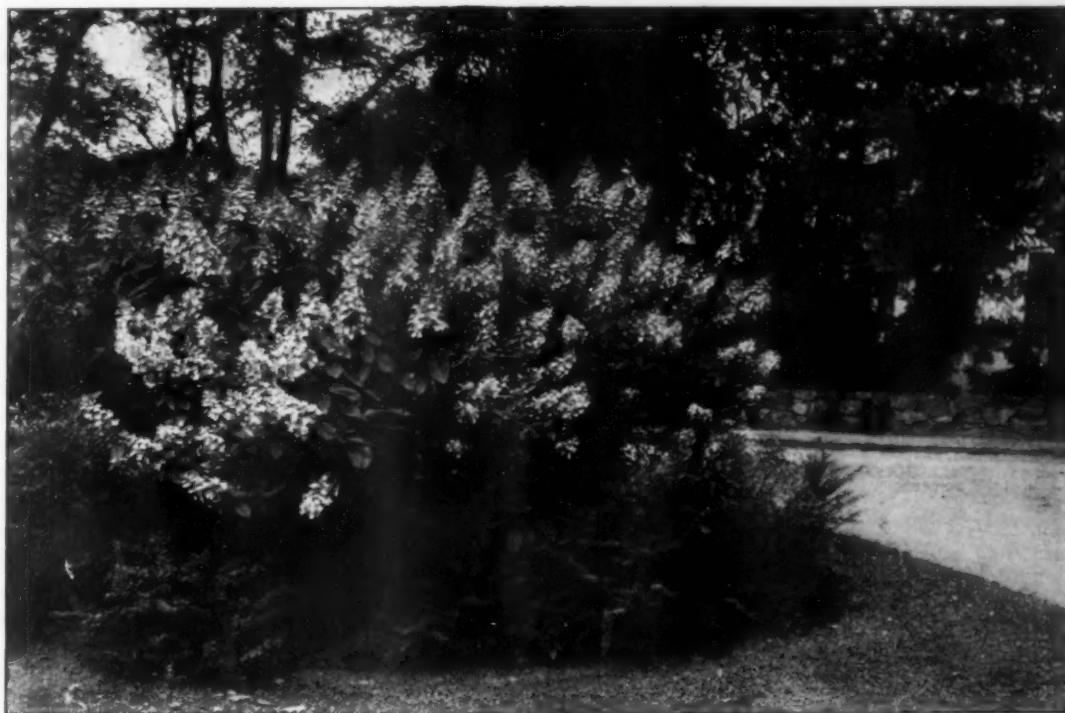
While it is not absolutely necessary to bed the posts in concrete, it is an excellent thing to do. Excavate a round hole 3 to 4 feet deep, depending upon your depth of frost line. Be sure to go below it. Where each post is to set, fill about 6 inches with cinders and tamp down firmly. Place the post in position, carefully measuring to center, then pour concrete around it to fill to ground level. Where posts are thus set, it is necessary to allow for waste in levelling them at top, after the concrete has hardened

and they may be sawed off to measurement. If you plan to do this way, buy 12-ft. lengths for the longer ones and 10-ft. lengths for the shorter.

BILL OF MATERIAL

Posts: 4 x 4 inches, dressed
Ten 10 ft. lengths, ten 9 ft. lengths (five pieces 18 ft. long)
Plate: 4 x 6 inches, dressed
Eight 18 ft. lengths
Rafters: 2 x 4, dressed
Twenty-one 12 ft. lengths (for twenty-one 11 ft. 8 in. rafters)
Five 12 ft. lengths (for ten 5 ft. 4 in. rafters)
Lumber for Gates:
Framework—One 16 ft. piece 3 x 3 in. (side posts). Two 22 ft. pieces 2 x 3 (braces, cross parts etc.)
Boarding—Two 24 ft. pieces 1 $\frac{1}{2}$ (or 1 $\frac{1}{4}$) in. x 7 in. (uprights). One 10 ft. piece 1 $\frac{1}{4}$ x 6 in. (segment topboard). One 16 ft. piece 1 $\frac{1}{2}$ x 9 in. (bottom board)
Finishing stuff—(for casing in side posts, etc.) one 18 ft. piece 1 $\frac{1}{4}$ x 6
Hardware: 6 gate hinges, 2 gate latches, 4-inch nails, 2 and 3-inch finishing nails
Cement and sand if concrete base for posts is used





All too rarely seen is this normal form of Paniculate Hydrangea, of which the massive flower trusses are so familiar

Some attractive shrubs for fall flower

*Think now of your garden as the season ends
and plant for late effects*

E. H. FULLING

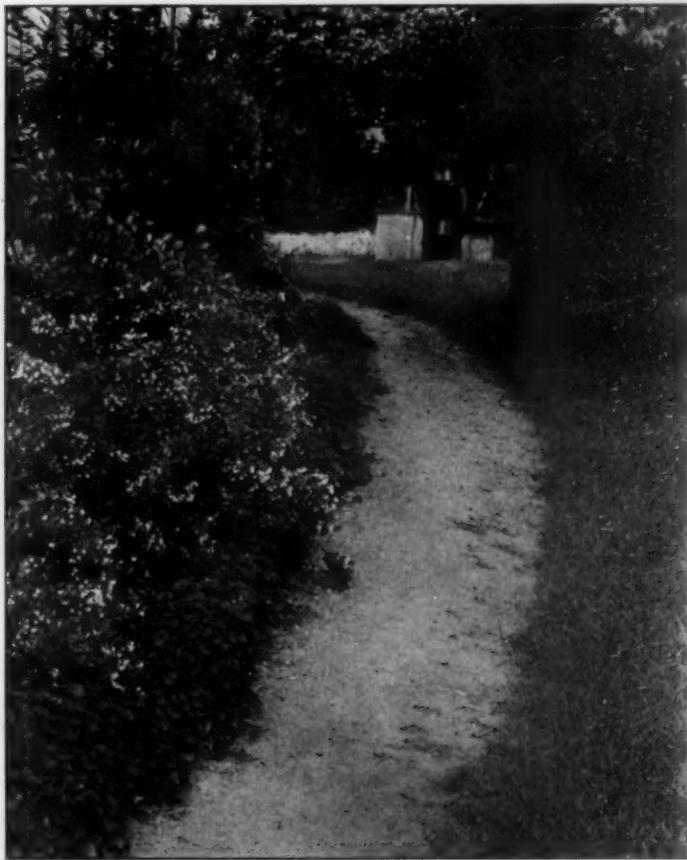
IS THERE a lack of late flowering shrubs in your garden? Are you just one of the great multitude that rejoices at beautiful Goldenbells in early spring, at Spireas and Bridal-wreaths and Mockoranges a little later and then, as June and July pass by, just wish there were others equally beautiful to take their places and prolong the succession of bloom, but who nevertheless do nothing about it? When the great majority of shrubs have filled the air with their beauty and fragrance during April, May, and June and the great floral display of the Rhododendrons has passed and a lapse from flowers to mere leafiness follows, don't you wish there were some more flowering shrubs in your borders, by the house? Come now!

It is scarcely conceivable that there would be anyone who would not welcome such a prolongation of shrub bloom in the garden; and the fact is that it can be had for the mere asking. And now I want to tell you how. (Continued on page 656)

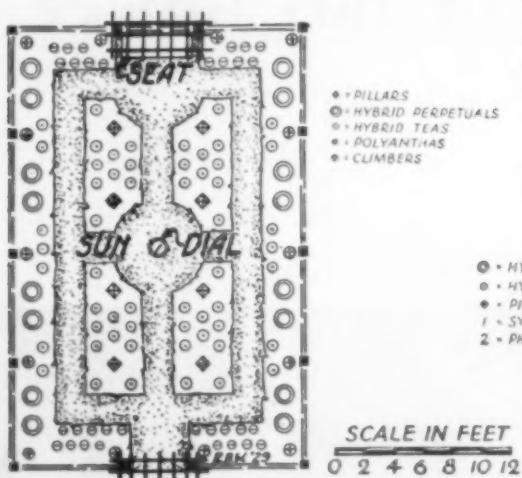
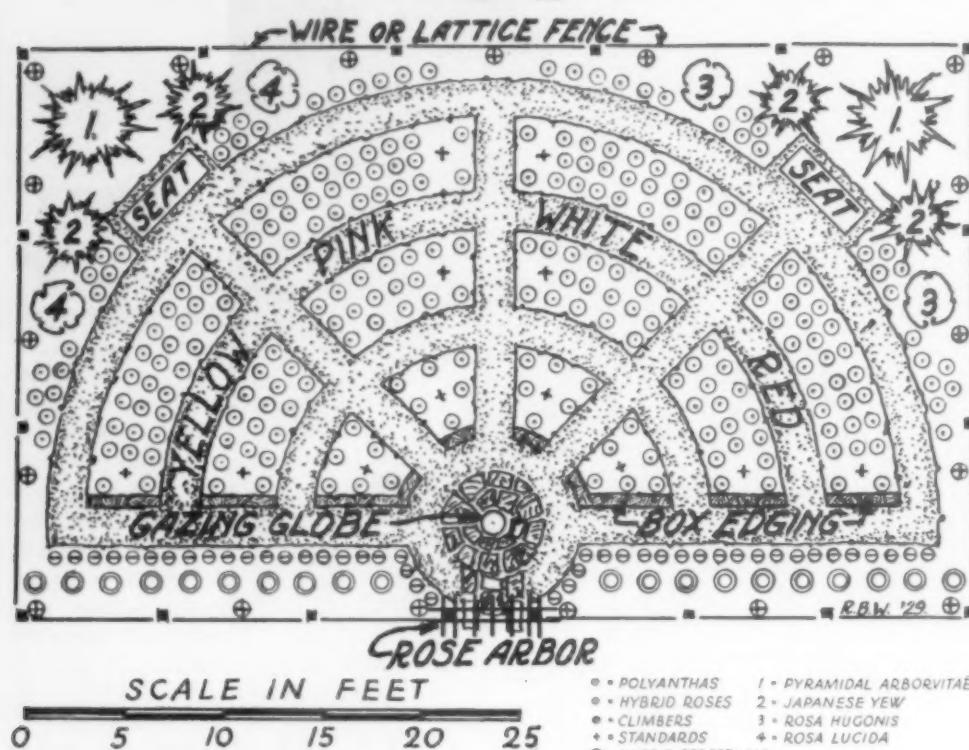


*The Spireas are many indeed; the late flowering kinds of the meadowsweet type are cream-white or pink. *S. tomentosa*, pink*

*Abelia, with glossy, dark evergreen leaves gives white flowers nearly all the year and is especially at home in the warmer sections (*A. grandiflora*)*

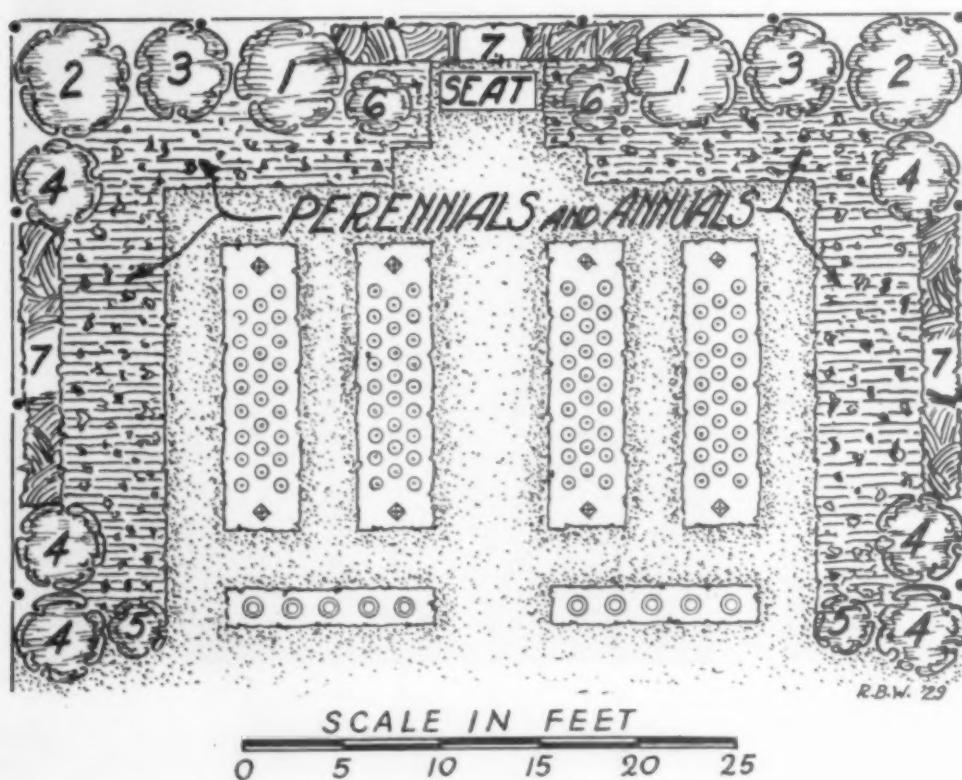


Planting plans for rose gardens



Suggested planting detail for a formal rose garden 30 x 50 ft. containing more than 350 plants. May be cared for with a minimum of expense for its size

A small formal garden of Roses 20 x 30 ft. A layout of this kind could be fitted into most any yard



Soil preparation must be considered now

ROMAINE B. WARE

A ROSE garden, especially, must be planned intelligently or the finished product will not be worthy of "The Queen of Flowers." A rose garden is not the easiest kind of garden to build properly, yet it has almost unlimited possibilities for artistic development. It can become merely an aggregation of plants, each one of itself a thing of beauty, but lacking in picture value as a whole.

Many types of garden can develop along natural lines, actually growing year by year into an artistic whole; but the rose garden is different. Generally, its ultimate plan and size are definitely established before the first bush is planted. It is, of course, subject to change, but, the more thoroughly the entire scheme can be visioned at the start, the better the garden.

Now there are certain fairly definite rules to be observed. First, Roses, as a general thing, like a place off by themselves. They do not combine well with other flowers, either from the picture effect or the cultural point of view. Too, a rose garden within an enclosure of its own, or definitely separated from the rest of the garden, will develop a charm that it otherwise could not have. If such a location is impossible, a definite area of the general garden had best be given over to the Roses. But they should not be planted in beds in the general lawn area, nor around the foundation of the house. True, it may be possible to grow creditable Roses in such locations, but they are out of place and the result will be anything but artistic.

There is a great difference between simply "having a few Roses" in the garden and maintaining a "rose garden" worthy of the name. Size has little to do with it. A small place, well planned, and planted, showing the result of intelligent care is just as much worth while as an extensive place. Frequently a too large area becomes neglected, and there are few more pitiful garden pictures.

The separated rose garden calls for an enclosure of some kind—a hedge, a wall, or a fence—each one definitely fitting some requirement. A wall or solid fence interferes often with free air circulation. A hedge is effective as a background and permits free air movement, but it has two drawbacks—the amount of room it occupies and the extent of its roots. Where space is virtually unlimited and wide paths may be left between the hedge and the beds of Roses, (continued on page 654)

Gorham Sterling is not as expensive as many people imagine . . .

76 pieces of Gorham—
a complete service for eight
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 You can always identify Gorham silver by the famous hallmark on the back of each piece, showing the lion, the anchor and the Gorham initial. The established jeweler in your city is now showing these patterns with delightful hollow-ware pieces to match.

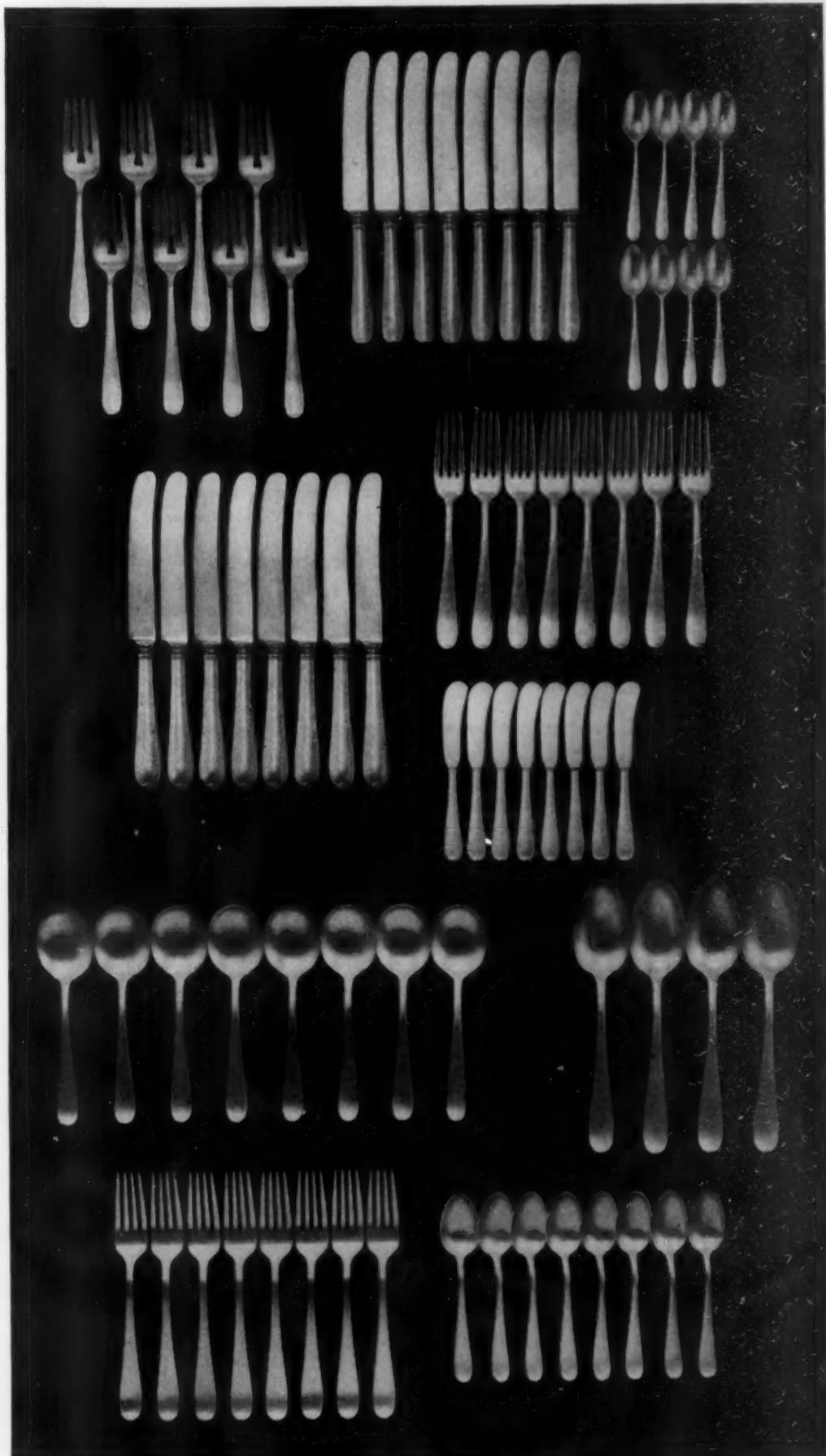
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The "vegetable garden beautiful"

*For small plots, in particular, combine flowers
with more utilitarian things*

THREE is a growing tendency toward the "combination" idea—the pleasing and practical association of both flowers and vegetables in the same general planting. Across the water this principle has long been stressed. Note the English "kitchen garden" famed in fact and story, and the French gardens in which so much attention is paid to the landscaping of even the simplest home garden as an entity, and carefully attuned flowers and vegetables delight us by their congenial neighborliness.

In this country vegetables are not so often seen in a flower garden. I recall, however, a Connecticut flower garden, where a border of ruby-leaved Beets around a bed of carefully planted bright annuals delighted me, and an edging of alternate pincushions of soft green Lettuce and Ageratum Little Blue Star inclosed a bed of Mignonette, mixed Eschscholtzia, and Calendula with a most charming effect. As the Lettuces were pulled out, the Ageratum would fill in. Feathery Carrots also were in evidence as edging plants. One could see that many a vegetable delicacy and salad might be enjoyed through the summer from a garden whose main object was floral

FLORENCE TAFT EATON

beauty, and its more practical inclusions inconspicuous except in their harmonious relation to the flowers. A trellised row of Tomatoes was a really ornamental background boundary at one side.

Planning the kitchen garden with beauty of design and general planting in mind is being given more and more consideration in the small home garden near the house.

Most growing vegetables are beautiful in themselves, and when attractively combined with flowers, vines, shrubs, and dwarf fruit trees even in limited numbers, the whole carefully planned as to artistic effect, the result cannot fail to be pleasing. Also, where space is limited a double advantage is secured, use and beauty alike being exploited. With intelligent planting, the same ground may well serve two crops, one practical and one ornamental; an early vegetable pulled out of the way of a developing flower border, or short-season early bloom preceding a row of later vegetables having a flair for expansion. For instance, one might have French Poppies and Chinese Cabbage; or Lettuce, Radishes, or Onions maturing ahead of

companion Dwarf Snapdragons or China Aster.

This method is well handled in a garden at Concord, Massachusetts which is illustrated on this page. This garden, excellently illustrates the combination idea and shows what can be done in one year, the photograph being taken the latter part of the first summer. Even more beautiful results are promised this year. This is a vegetable garden with floral inclusions, and not a flower garden including vegetables. The garden is connected with the house and house-planting by a brick-paved courtyard including many interesting features such as a tiny pool with appropriate edge-planting, an arbor, and ornamental shrubbery. Potted plants are decoratively used, here again showing French influence.

The garden serves the home table and that of a popular inn conducted by the owner of the garden who, by the way, is his own efficient designer.

It is imperative, in the vegetable garden beautiful that Tomatoes be staked or trellised. After the first rather strenuous job of setting the supports, the work of the rest of the season—pruning, cultivating, (continued on page 666)



Combination flower and vegetable plot of Mr. John D. Sandford at Concord, Massachusetts, where real beauty accompanies the utility element. Early flowers give way to late vegetables and vice versa

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The metal strips removed, leaving each plant separate and intact

An early start for seedlings

DALE R. VAN HORN

THE box shown here will be just the thing to take care of early plantings.

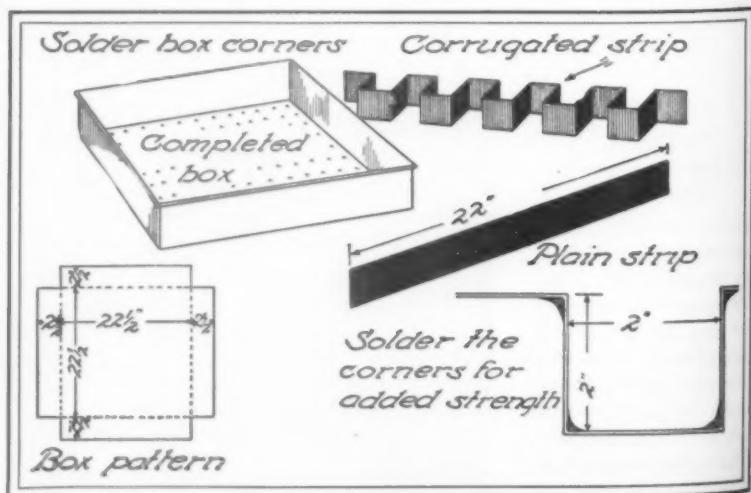
The advantages are several. Once the equipment is made, it can be used over and over. When assembled, there are formed 121 compartments, each two inches square, for the seed. When these seeds have sprouted and the plants reached transplanting size, each square of earth can be taken out whole and intact and set in the garden. Thus the plant is damaged in no way. The boxes may be made larger or smaller and the individual compartments may be either larger or smaller.

Rather heavy sheet iron, galvanized, should be used. Get a piece twenty-seven and a half inches square for the box proper and cut two and a half-inch squares from the four corners, as shown in the diagram. Then bend the edges upward sharply on the dotted lines to form the sides. With some self-fluxing core wire solder handy now solder the corners to form tight joints. Further strength can be provided by running hot solder from top to bottom at the corners as indicated. This will make

the box, even though of large size, quite stiff. Placing wire around the top edges and turning the sheet iron over it will also add stiffness. Or you can use galvanized wire and solder this in place. Punch a hole with a nail through the center of all areas which become compartment bottoms, to provide adequate drainage.

Now get a number of strips of the galvanized iron. You will need nine of them very slightly less than twenty-two and a half inches long. You will need, also, eleven of the corrugated strips which are bent to the right two inches, then straight two inches, then to the left two inches. These strips must be forty-two inches long to begin with. Make the bends square across the strips and be sure they are true right angles. A block of hard wood, two inches square, will help in the process of shaping them. Then, to hold the angles at their proper opening, you can reinforce the corner of each by running melted solder from top to bottom as shown in the diagram.

With these two types of strips then, the box is filled, making 121 two-inch compartments.



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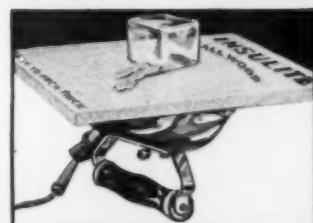


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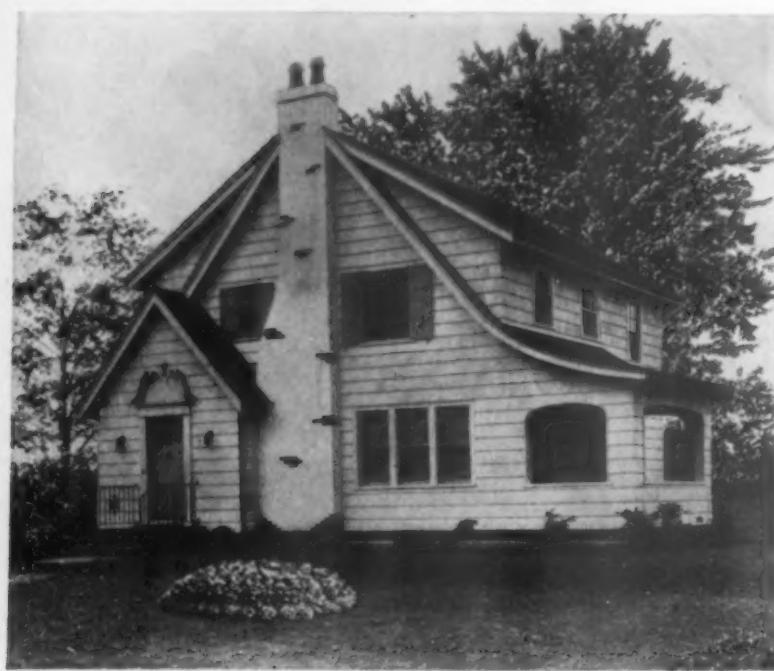
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Am interested in house. Am interested in garage.

How to recognize good furniture

Continued from page 558

period, and its simplest details make a fascinating study for the householder, for they include the curing of wood, the ingenious use of plywood, the knowledge of veneers, of built-up stock, of joinery, and the proper use of all these elements. Let us take up some of these in detail:

Plywood:

There is a method of making such parts of furniture as table tops, the backs of bureaus, and bottoms of drawers that will prevent warping and cracking. This is the process of gluing together thin sheets of wood, layer upon layer, and the method is called "lamination." The gluing is done under tremendous pressure, and the grain of the interior layers is made to run across the grain of the top and bottom layers so that there can be absolutely no swelling or shrinking in any direction. If there are three layers, or laminations, it is called "three-ply"; if five, "five-ply". Good glue, properly prepared, is a marvelous substance. If two pieces of wood, fully dried, are planed so perfectly on their edges that you cannot see the light shining through between them when they are held together, you can apply the thinnest film of glue, rub them together when hot, set them in clamps to dry, and you cannot break them apart on the glued joint. The wood will tear before the glue will give. On exposed tops and on doors there should be always a thin frame of solid wood around the edges to conceal the laminations. For instance, in making a Sheraton sideboard with curved front and doors, it is much better to have these doors built up than to saw out solid wood on a curve, specially when the wood is to be finished with a highly figured veneer.

Points where you should look for laminated, or ply-wood construction are tops, ends, and backs of bureaus, backs of mirrors, panelled ends of bureaus, panelled doors, and drawer bottoms. The makers of cheap furniture have been substituting paper or wallboard backs for bureaus and mirrors. It is well, therefore, to turn a bureau around and look at the back

before you buy it. Also, see if it has a dust board between the drawers, as a good bureau or chest of drawers should have. These are thin, horizontal partitions which keep dust from working down back of the drawers, and make it impossible to see into a lower drawer by pulling out the one above it. Thus, one drawer may be locked safely without regard to the others.

Curing the Woods:

The furniture that you put into your house should be made by firms adequately equipped with the proper scientific apparatus for curing the woods. A poorly cured piece of wood will shrink or swell, causing damage that cannot be repaired easily. For furniture, wood must have stood "on the sticks" in the open air in piles, from two to five years. This is very important. After this, it can be put through the kilns. Briefly, the process of curing is to put wood into kilns where warm, live steam can be turned in until all the lumber is brought to the same state of dampness. Then the temperature is increased gradually and the amount of dampness reduced, until each board is uniformly dry through and through. Dry heat applied suddenly would make a hard case around the surface, imprisoning the moisture that would later dry out causing the wood to crack and warp.

Much as we like the idea of furniture built to our special order in some little cabinet shop, we owe it to ourselves to find out what facilities the maker has for obtaining properly cured woods. An unfinished board will reabsorb at least twelve per cent of moisture simply in transportation or when lying around in unheated places.

Veneers:

There is an inherited prejudice against the word "veneer". To many people it means superficial show and this impression probably dates from the time when an atrocious false Colonial type of furniture was produced, where heavy scrolls and brackets were made (continued on page 588)



Showing how the springs should be tied many times before the upholstery is put on in a chair of good construction. This work is an art in itself

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the bedrooms of her new chicago
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How to recognize good furniture

Continued from page 586

of soft wood and overlaid on all the surfaces with thin veneers of crotch mahogany. Veneers have their proper uses and the great cabinetmakers of the past employed them on their finest pieces to get beauty of grain in appropriate places. It is only the abuse of veneers that has brought them into disrepute.

It is a very costly and laborious process to apply veneer properly, but it would be practically impossible to obtain the beautiful effects of ferns, waves, and scrolls by any other method. The wood from which they are cut comes where the great roots join together, and solid boards cut from these places would crack and check to such a degree that they could not be used.

The most usual forms of veneer found in high grade cabinetmaking are *crotch mahogany*, cut from the crotch of the tree; *figured walnut*, taken from the heart of walnut stumps; and *burled walnut, elm, and oak*, cut from burls or gnarled growths caused by the stings of insects in the young tree. Some of these burls grow to tremendous proportions, and I have seen whole groves in the mountains of North Carolina where almost every tree was afflicted with these gnarled and fantastic protuberances, so deformed and yet so valuable to the veneer sawyer.

One of the wrong ways to use veneer was mentioned above, that is, on exposed surfaces where it is liable to be knocked off in the ordinary wear and tear of use. Many people have purchased old pieces of furniture of the style that is distinguished by heavy bracket scrolls, thinking they are valuable simply because they are old and made of mahogany, and have been greatly disappointed when the veneer cracked and came off in large pieces. Good design and workmanship—not age nor sentiment—are the most important features of a piece of furniture.

The proper use of veneer in good furniture building is for the beautifying of drawer fronts, the inner spaces of panels, all inlaid surfaces that are not unduly exposed, and outside edges which have some projecting members of solid wood. For instance, in some fine old models there is a raised bead around each drawer. This is a thin strip with rounded edges that is set into the drawer front like a frame around a picture. It projects slightly beyond the surface of the drawer front and thus offers protection to the figured wood which has been applied for its beauty. When you see an old piece that has beautiful wood in the drawer fronts with these projecting beads around each panel, ten to one it is a good piece in other respects. These details in construction are sure signs of integrity in workmanship, and it is not likely that a maker who executes them carefully would be ignorant of the other elements of good design and good construction.

Joinery:

One of the most important points in the construction of good furniture is the way the different joints are made, as careful workmanship here is

absolutely essential if the piece is to last and give good service. An explanation of the details of some of these joints may be helpful. One of the best known joints is the "mortise and tenon," which is a type that was universal in all old furniture. When the end of a board is fastened into the side of another, as in a door frame, a tenon, like a tongue, is cut on one end of the board and fitted into a mortise or rectangular hole that is cut out of the side of the other board. The tenon should fit like a glove into the mortise before it is glued. Often in old pieces a peg was put through from the outside with the end left showing. This is called a "pegged joint" and is regarded as a mark of quaintness and handwork. Pegging of joints is appropriate in pieces of oak, maple, pine, and early walnut dating up to 1740 in design, but is rarely found in mahogany pieces except in very fine chairs where the seat rails join the back posts.

A dowel joint was invented to take the place of a mortise and tenon. Instead of the rectangular tenon on the end of a board, the end is sawed off straight, and a little "pin", or round stick is put in to join both pieces together. When done in upholstered chair-frames this practice is correct, but dowel construction as commonly practiced in desks, bureaus, and even tables and chairs, is the cheapest known method of joining, and is bad more often than good.

A dovetail joint is used in fastening a drawer side to a drawer front. Pull out a drawer and you will notice a series of little key-shaped notches down the corners. There is no adequate substitute for this joint. It is exactly what its name implies, a projection cut in the shape of a dove's tail, and, like the keystone in an arch, has tremendous strength when fitted into the notch cut to receive it.

In hand-dovetailed drawers, long and short dovetails alternate, and all old pieces have this method of construction. Many old chests were made with dovetail joints at all four corners, and sometimes the ends of an old bureau were dovetailed to the top. If this construction is found on a piece made by a modern maker you may be sure he has a fine appreciation of the highest qualities of workmanship. A machine-made dovetail joint is practically as durable as the hand-made joint. It is used on the finest modern furniture, and is, therefore, not a guide to the quality of workmanship, but is an infallible guide to the age of a piece as no antique example has machine-made dovetails.

Flush construction is an excellent indication of quality of workmanship. Any chair, table, or cabinet that possesses it shows that the maker has taken extra care and spent additional money for the sake of good tradition in design. Flush construction means keeping the outside faces of two pieces of wood that join each other flush or smooth to the touch.

In upholstered furniture, correct tying of the springs is another important thing to be considered. In the best upholstered furniture springs are tied by hand eight or ten times and this work is an art in itself.

the FUTURE of your house

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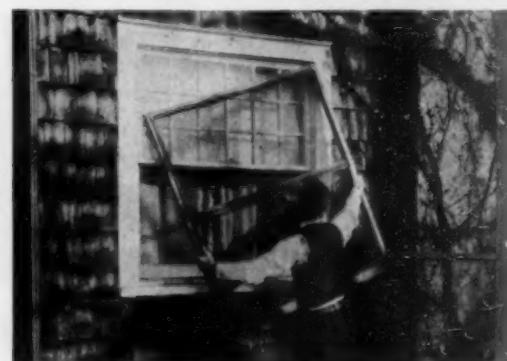


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Low initial cost.

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Water from rusty pipe is disagreeable for drinking; stains laundry.

Rusty deposits clog up the pipe; reduce flow of water; slow up washing and bathing.

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Anaconda Brass Pipe

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Water from Brass pipe always flows clear, fresh, sparkling. No rust stains.

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Because they are constantly exposed to weather, they rust quickly.

Water seeping through rust-holes may cause damage to house.

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Higher eventual cost.

Rustable Screens

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Rust eats holes in iron screens.

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Much higher eventual cost.

Anaconda Copper Rain-pipes

Slightly higher initial cost.

Copper gutters and rain-pipes can't rust—no matter how many years they are exposed.

No damage from seeping water. No rust-holes—ever!

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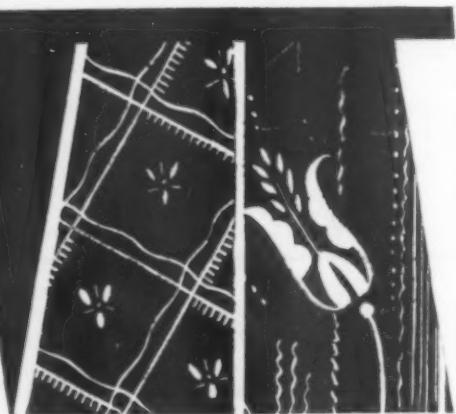
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Let us help you make your curtains

Continued from page 572

minus allowances for pattern matching, that you do curtain material. Be sure to get the lining in the drapery department, for that is probably the only place you will find it in the forty-five-inch and fifty-four-inch widths.

In Fig. 1, one length of fifty-four inch material makes the side curtains. Split the material down the center, drawing a thread, if possible, as folds cannot always be trusted. Cut off the selvedge. Cut the lining two inches longer and one inch narrower than the outside. Place the right side of curtain against the right side of lining, with top edge of lining projecting three inches above top edge of curtain. Machine-stitch down both sides to within two inches of bottom of lining. Press seams open carefully, using a sleeve board if your ironing board is too wide. Turn and press edges again; lining should not show at all from right side. Fold lining top over to right side of curtain and stitch to form casing for rod. Turn a two and one half-inch hem in the bottom of the curtain and hem by hand with long invisible stitches. Turn hem in the lining, which is finished separately and a little shorter than outside, sew a lead weight in each corner of the lining and your side curtain is finished.

To hold the valance, you need a board of any soft, light wood. It should be exactly as long as the top of your window frame. It may be anywhere from two and three quarters to three and one half inches wide, according to how far you wish it to project out over the under curtains, and it should be about one half inch thick. Round the front corners a little, then ascertain whether there is room to nail it above your window frame. If there is any ledge at all for it to rest upon, finishing nails, two or three inches long driven through the top will hold it securely. If this method cannot be used, two metal brackets under the board will support it.

Study the window carefully and decide what shaped valance suits it best. Cut a paper or cloth pattern, tack it to your board and try the effect. Next, determine whether it shall be plain or have French pleats. Allow six inches extra width for each pleat desired, and one half inch at each end of the valance for finishing. For instance, the pattern for the valance of the big window on page 571 looked like Fig. 6 when it was laid on the material, cut apart and spread six inches to allow for every

pleat. The same principle can be applied to cutting a valance for any window, narrow or wide.

Turn under edge of valance one half inch all around, baste and press. Turn under edge of lining, which should be cut the exact size of outside, five eighths of an inch all round. Baste lining to outside and hem-stitch together. Be very careful to keep work perfectly smooth and flat.

You are now ready for your pleats, if any. Fold valance in center of each six-inch allowance, stitch three inches from fold and down three inches from top as shown in Fig. 4. Press edge of fold down so that three pleats are formed, the center one a little wider than the two side pleats. With strong linen thread take a few stitches about one and one half inches from top and as close to the machine stitching as you can, to hold these pleats in place. It will then look like Fig. 5.

Spread open the tops of pleats with the fingers and catch the outer corners of the two outside pleats down to suggest a fan. Lay the lower edge of pleat in box formation and press carefully about half way to line of machine stitching. This pressing is used only where a rather formal effect is wanted. French pleats in soft materials should not be pressed at all.

Turn valance over and sew a three quarter-inch linen tape or a double fold of the lining sateen firmly to the back of the valance about three eighths of an inch below the top. This raises the valance just enough to hide the board completely. Turn valance back over top of board and fasten tape to front edge of board with thumb tacks placed about three inches apart. Turn valance down and place one thumb tack in each center pleat to hold it upright.

If you use tie-backs, be sure to line them. Sometimes an unusual shape is attractive, but the straight or slightly curved band is always safe.

With triple rods a fairly good valance job can be accomplished but the truly professional effect is obtained only when double rods carry the glass curtains and side draperies, and a fitted board the valance.

Draw-curtains, if desired, may be mounted on traverse rigging. This is done by means of rings sewed to the top of the curtains, a tiny pulley which fastens with a set screw at each end of the second rod, and cords tied to the rings and running over the pulleys. Almost any drapery department can furnish rings, pulleys, and cord together with directions for using them.



Fig. 4

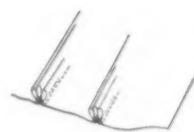


Fig. 5

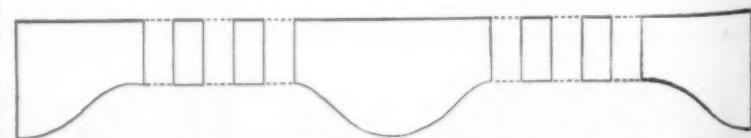


Fig. 6. Valance for the window on page 571 looked like this when laid on the material, cut apart and spread six inches to allow for pleats

BOILERS . . . LIKE



T W I N S

ARE HARD TO TELL APART

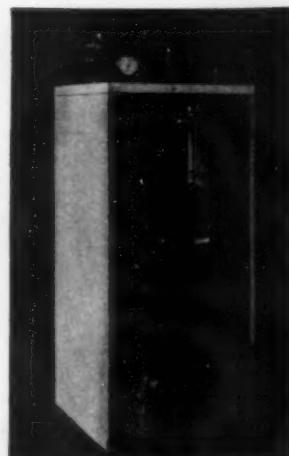
ALL BOILERS look alike. It is how they are made that makes the difference. Efficiency features cost money, but they save their cost over and over again. You pay for your boiler only once. But you pay for fuel every year — that's where the saving can be made.

The efficiency of the boiler is the prime factor in the cost of heating, and is even more important when you burn oil or gas than when you burn coal. Oil and gas make hotter fires — give off more heat units per minute — put a greater tax on the boiler's efficiency.

A boiler is efficient or inefficient on two counts. First, in burning fuel. Second, in absorbing heat from the fuel burned.

If the boiler burns only 75% of the gases liberated, allowing 25% to escape up the chimney unburned, and if it absorbs only 75% of the heat from the gases burned, allowing 25% to escape up the chimney unabsorbed, its efficiency is only 56 1/4%. These figures do not exaggerate common occurrence.

Taking this into consideration, together with the fact that the average yearly fuel bill runs from one-half to the full cost of a boiler, it is evident that an efficient boiler will save enough on the cost of the fuel to pay for itself every three or four



The New Smith No. 16

**A BOILER IS
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OR INEFFICIENT
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without Fire Brick Lining or auxiliary Air Supply.....

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Full Grate Fire Area
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The New Smith "16" has more Fire Surface than any other boiler made of the same grate area — enough to absorb more heat than any home in which it is installed will ever need.

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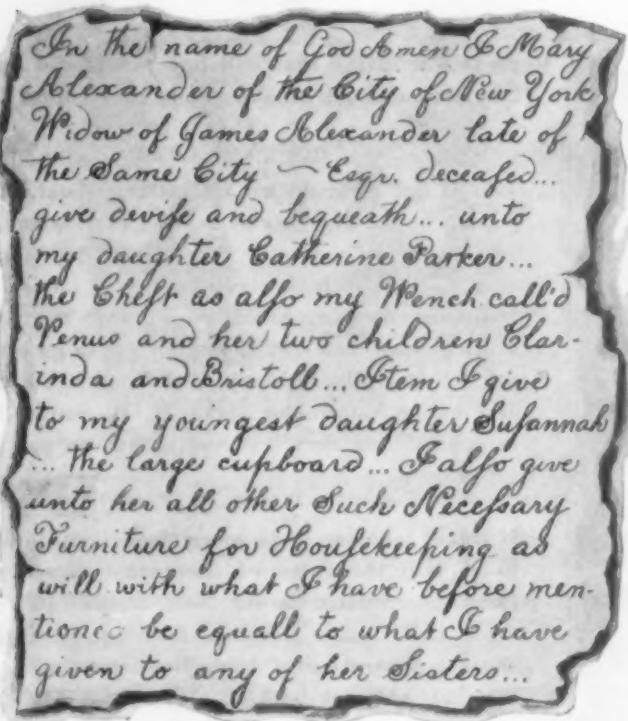
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PEER over Mistress Alexander's shoulder at her last will and testament. Her furniture, you will conclude, is too precious, too clustered about with dear associations for its disposal to be left to chance. Catherine shall have the chest, Susannah the large cupboard—

And Stickley feels that the beauty and charm and sheer liveableness of the original Early American furniture must be made available to the descendants of Mistress Alexander and her contemporaries. At Fayetteville the work goes on, of copying with utter faithfulness the several hundred Early American originals collected there, so that all lovers of this quaint and poignant period may live a little closer to it.

Not only tradition, however, but comfort, quaintness, loveliness and a happy harmonizing with present day home architecture characterize the Stickley copies, and invite almost insistently a more intimate acquaintance.

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Early American
BUILT BY
STICKLEY
OF FAYETTEVILLE

Excerpt from a will
of 1756.



The "H" hinge as constructed by the pains-taking methods of early cabinetmakers is an identification of Colonial furniture. Today we cherish them as not only quaintly indicative of the times but also distinctly decorative.

A Norman house in the South

Continued from page 555

a short barrel vault into whose walls are built cupboards containing old pieces of china and glass, such as will delight the connoisseur's eye.

A simply and tastefully furnished dining room, also has its door opening on the terrace with windows in two side walls, one south, one west, furnishing a variety of vistas as well as catching the prevailing summer breezes.

The arrangement of butler's pantry, store room, and kitchen may be readily observed from the plan; the location of maids' quarters being not unworthy of notice. The frequently expressed requirement that the maids' room be readily accessible and comfortable yet have an entrance independent of the entire house, has been solved satisfactorily.

Garage accommodation is provided for two cars, an almost universal requirement to-day, in homes of this character. For various reasons, it was not found practical to attach the garage to the house, but the distance from the service porch is short enough to prevent serious inconvenience in bad weather. Only a portion of the foundation space is taken up by a basement in which is located the heating plant, garbage incinerator, laundry, and hot water heating equipment.

Passing to the second floor, we find three large bedrooms, all with cross ventilation, owner's private bath, and a second bathroom located between the remaining rooms. Ample closets are conveniently worked out as shown by the plan on page 554. There are two in the owner's quarters, a commodious linen closet and sewing room, and over the maids' room, a large storage room.

Only one bedroom photograph is shown—a corner of the master's room. This has windows on three sides, through some one of which sun shines all during the day. Several pieces of antique furniture may be seen which, with the tasteful decoration, add to the pleasing effect.

Details of construction worthy of note include steel sash, brick sills, hardwood floors throughout, two fully

tiled baths, also copper gutters and leaders. Plaster of walls and ceilings is on wood lath and finished with a "feathered" troweled surface. This was obtained by dragging the trowel edge slightly, thus tearing the plastered surface. When this had set slightly, the high spots were taken off and the sharp edges rubbed down by going over the whole with a carelessly folded burlap bag. An interesting surface resulted, that seems to be holding up well. The total cubical contents of the house is 54,000 cubic feet, and the cost was \$18,000—this at the rate of thirty cents a cubic foot, exclusive of oil burner, refrigeration, electric range, planting, and architect's fee.

There are those who decry home building as being a terrible ordeal, one that will wreck nerves, bank-account, and family. There are those also who refuse to ride in an automobile. Both groups, through some unfortunate circumstance, have gotten the wrong impression, or have approached the problem from the wrong viewpoint. Numerous examples have proven that the building of a new home, following each owner's individual tastes, ideas, likes, and dislikes, can be a joyous experience. This applies alike to newly-weds and those who, having passed the meridian of life's day, wish to retire luxuriously to an estate, or a humble cottage by the side of the road!

To the architect it might be said: Give your client unsparingly of your time; go over details fully with him; make sketch after sketch until the problem is satisfactorily solved, then more than half the work is done. Always be frank with your client and he will know he can trust you. Know your costs, and misunderstandings will be the exception, rather than the rule.

When the job is complete and the owner satisfied and happy, the architect has gained an ardent friend and has helped make life more livable for a group of individuals. These are the rewards of an artistic and creative nature.



A corner of the master's bedroom, showing several pieces of antique furniture which add to the pleasing effect

Above all - lasting protection

CHARM . . . BEAUTY? YES!
ALSO PERMANENT PROTECTION!

—and yet Ambler Asbestos Shingles are also economical. Variegated, mellow colors for all types of houses. Absolutely unaffected by the most severe winters or the most scorching summers. With Ambler Shingles you have no repairs...no painting...no curling...no leaks...ever! In remodeling they can be easily laid over your old roof. FIREPROOF, giving you minimum insurance rates. For kitchens, bathrooms, etc., use Ambler Asbestos Wall tiles—du Port Finish.

AMBLER ASBESTOS SHINGLES

AMBLER ASBESTOS SHINGLE & SHEATHING CO., Ambler, Penn.
Check your desire.
 Please send me your free folder in color.
 I want my present roof inspected without cost or obligation.

Name _____
Address _____
City _____ State _____

AM-330



Where the radiators went

In the walls, out of sight and out of the way, that's where radiators belong. No one with any decorative sense will tolerate old fashioned radiators enclosed or unenclosed. ROBRAS 20-20 radiators permit you to use the best space in the room.

These radiators are designed to be concealed. They give you the greatest possible heating surface in the smallest space.

This is important to you too. There is already space between the inner and outer wall of your present house or apartment for ROBRAS 20-20s. Find out about them. Mail coupon below! **ROBRAS 20-20**

ROME BRASS RADIATOR
CORPORATION

One East Forty-second Street, New York, N. Y.

Send me information on Robras Radiators. A. H. 330

Name _____

Address _____

The costs of building a house

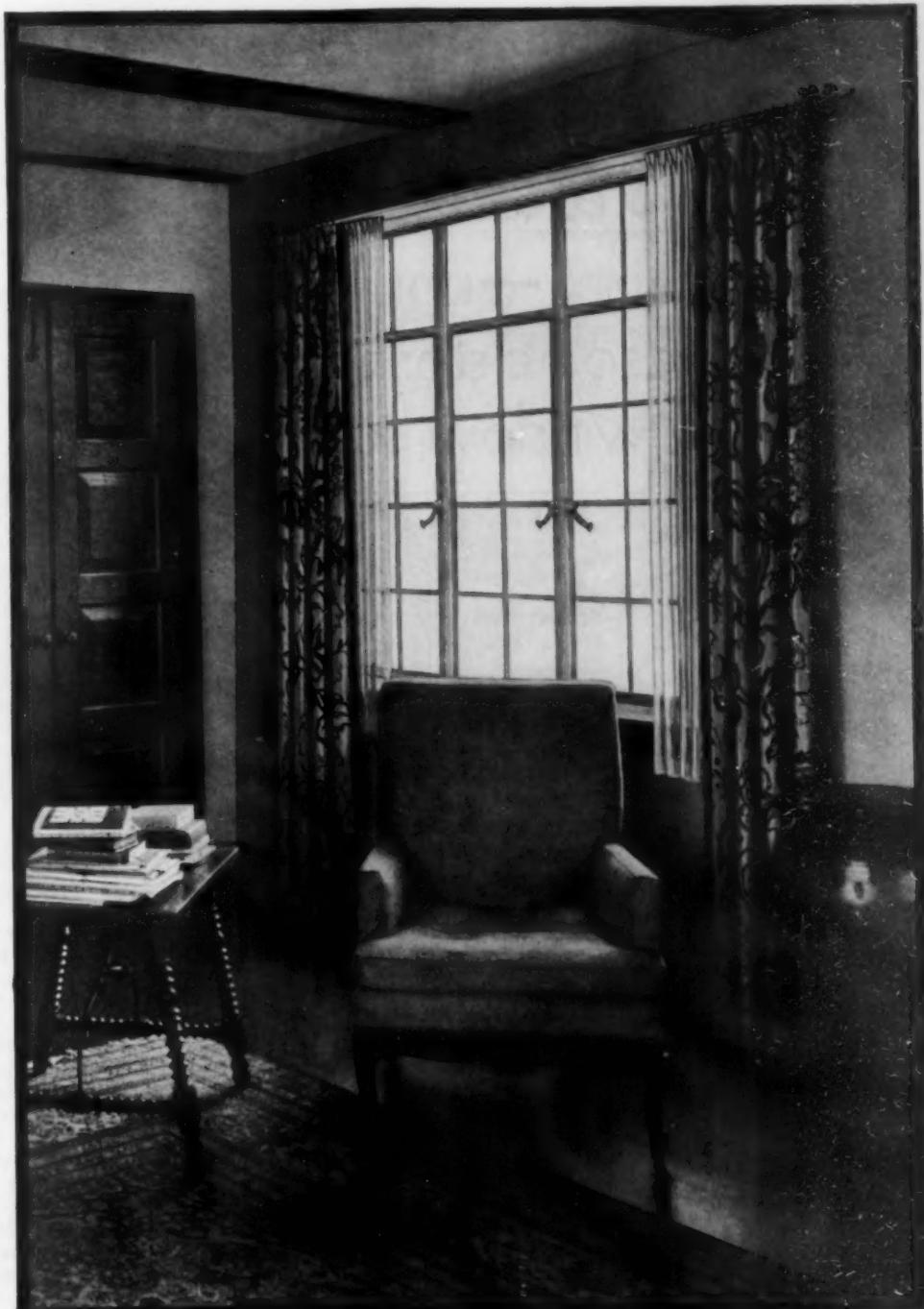
Continued from page 567

When this is done, we shall take up all the component parts in detail and discuss all the alternate methods of building.

The design used as a basis for computation indicates exterior walls finished in stucco, wood shingled roof, and stone foundation. The specifications cover excavating and building the house according to the plans and elevations, with the installation of all necessary equipment, exclusive of electric fixtures and wall decorations.

An outline of the specifications on which the estimate of \$17,000 is based and which the general contract would cover is as follows:

1. Union Labor—The purpose of this clause in the specification is to furnish a basis for estimating. It is not necessary that union labor be employed, but this condition is governed by the local union conditions. However, in sections where the unions are very strong, it is apt to cause much unpleasantness and hold up the job if non-union labor is employed.
2. Compliance with all local codes—Practically all cities and towns have local building codes and a local building inspector to pass on the plans. This clause is a part of the specification so that the contractor sees that these plans are passed by this local building inspector.
3. Permits—The local building departments require different permits, such as a building permit and permits for the connection of service lines, breaking of pavements and storing of materials, so that in including this clause in the specification, the contractor is responsible for obtaining all the necessary permits.
4. One-year guarantee against faulty materials or faulty workmanship. Any reputable contractor will make good defects caused by faulty materials or faulty workmanship, even though more than one year has elapsed since the completion of the house. The standing and reputation of a contractor should be one of the foremost considerations in the mind of the client in selecting his contractor.
5. Competent foreman shall be in charge of the work at all times.
6. Accident and compensation policies to be carried by contractor. Most states require that workers' compensation insurance be carried and a sign displayed to that effect on all construction work. Therefore, this clause is included in the specification and, in addition, a clause requiring the contractor to carry public liability insurance protecting him against accidents to the public. The owner is required to carry fire insurance covering materials which have been built in and have become a part of the building, the contractor being responsible for all loose materials, tools, etc.
7. Excavation—The excavation included under this estimate is based on dirt excavation. It is not usual to include any rock excavation under the general contract. The charge for this work is quite uniform and may be stated briefly as follows: The contractor to be allowed \$5.00 per cubic yard for all rock encountered in excavation, boulders not larger than a half cubic yard not to be classed as rock excavation. Rock in trenches to be charged for at a rate of \$7.00 per cubic yard. All rock to be broken into sizes suitable for building into walls. Builders will credit owners with rock so used in walls at the rate of ten cents per cubic foot.
8. Foundation walls are to be either stone or poured concrete. If they are of stone, they are to be eighteen inches thick and if concrete, twelve inches thick. Outside of foundation walls from the footings to the finish grade level are to be plastered smooth with one heavy coat three quarters of an inch thick of cement plaster, one part of cement, and two parts of sand, carefully waterproofed with an approved waterproofing compound.
9. Leaders—All leaders and garage floor drains and the drains in the areas outside of the cellar windows are to be connected to dry wells located at least fifteen feet away from the building using four-inch sewer pipe with joints well caulked with oakum and cement from leaders to dry wells. The size and construction of the dry wells depend on the nature of the soil. In some cities, however, the local building code calls for these connections to be made to the sewer.
10. All brick work, which in the case of this house with the stucco walls will only be the chimney, to be of hard burned common brick. However, the inner hearth, back, and sides of the fireplace will be of fire brick.
11. The cellar floors are to be of concrete and are to be waterproofed with an approved waterproofing compound, which is mixed with the concrete.
12. Porches are to be either selected heavy flagstones or random slate laid on concrete.
13. Allowance of \$100. for purchase of fireplace facings and hearth.
14. All plaster work to consist of metal lath and three coats of plaster.
15. Bathrooms to have wainscot four feet six inches high with moulded design cap of Keene cement except around bath tubs, which shall be Keene cement to ceiling. Floors of bathrooms to be rubber tile. The reason for using Keene's cement is that this cement is very hard and is waterproof.
16. Entire roof of building to be insulated with one inch thickness of approved insulation material.
17. Roof to be eighteen-inch perfection cedar shingles secured with galvanized shingle nails.
18. All exterior woodwork, which in the case of the stucco house would be (continued on page 604)

MILITANT MARCH**MEETS HIS MASTER****IN LUPTON CASEMENTS**

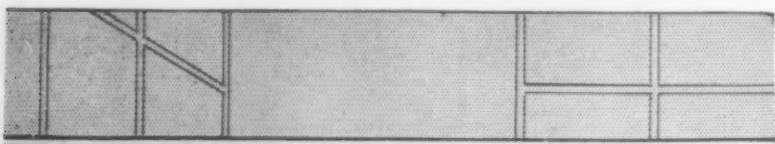
WITH a roar of blustering breezes, swashbuckling March swaggered on the stage. In his band of bullies are slush and damp, camp-followers that crowd his reign with treachery. No wonder that vital statistics show this moody month to be the most unhealthful of the twelve.

But when wind and window meet, Lupton Casements have the better of it. A double contact of steel on steel permits them to be shut snug against the penetrating breezes.

Steel has less bulk. So Lupton Casements are patterned in lines that approach the delicacy of an etching. Slender cross-pieces divide

the gleaming panes of glass, bringing a feeling of lightness to each room. Yet Lupton Casements are thoroughly practical. Steel construction prevents warping or sticking in any weather. Both sides of the window can be washed from within the room. The special Lupton friction-hinge assures smooth, squeakless operation.

The varied advantages of Lupton Casements make them the logical windows of the future. Yet their cost, proportionately, is reasonable. May we send you interesting details? David Lupton's Sons Co., 2267 E. Allegheny Ave., Philadelphia, Pa.



"I like my **Rolscreens**
TRADE MARK
—just think—no more
troublesome storing or
rehang window screens"



Not only the
finest window
screens « « « but
also the wisest
investment.

ROLSCREENS once installed become a harmonious part of beautiful windows. They roll up and down which permits a quick, easy freedom of the window openings. When up they are stored, protected and completely out of sight which is a convenience even in summer when the windows are closed. You can easily understand the labor and expense saved each season over the old style screens. A beautiful electro-plated

"AluminA" (double life) wire is specially woven for Rolscreens making it the one ideal wire for rolling endurance—and it is scarcely visible.

Of course the engineering features found only in Rolscreens are responsible for the nation wide acceptance of rolling window screens. Be sure to understand the benefits of these features. The trade marked **Rolscreens** are fully guaranteed.

ROLSCREEN COMPANY
386 Main Street



Before you build your home
or buy new screens be sure
to know about Rolscreens.

Illustrated Rolscreen Booklet Sent on Request

Fifteen Patented Features of Rolscreens are essential to practical rolling window screens.

A SECTION through guide showing lug in selvedge of
screen wire which prevents sagging. A "non-sagging"
feature found only in Rolscreens.

The costs of building a house

Continued from page 602

the door frames and window frames, is to be of cypress.

19. Underflooring, North Carolina pine; finished flooring, except servants' quarters, to be of selected white oak two and a quarter inches wide. The finish flooring in the servants' quarters to be of comb-grain pine.
20. All copper work to be sixteen-ounce cold rolled copper. This includes all leaders, gutters and all flashings around windows, doors, and chimneys.
21. Metal sash—All the sash throughout the house is to be heavy metal casement sash with leaded glass complete with bronze hardware.
22. Doors—All doors of master's portion to be of oak. The remaining doors, which would be the doors to the maid's room and the kitchen and in the cellar, to be of stock birch. Garage doors to be of the roll-up type.
23. Trim—All trim in the master's portion of the house to be of oak and in the service portion to be of white wood.
24. Screens—To be roll type of screens.
25. The kitchen dressers are to be made by the contractor to the architect's design, that is, "to detail."
26. The builder is required to furnish all rough hardware, which includes all nails, screws, etc., but the specification allows the owner \$150.00 to be used for finishing hardware. The finishing hardware includes all butts, locks, door knobs, and necessary hardware for the kitchen dressers. In the stucco house with the metal casements, the hardware for the windows comes with the casement windows. In case wooden windows are used, the hardware for these windows would be classified as finishing hardware.
27. Stairs to be to detail and of oak.
28. Painting—Painting to consist of four-coat work, either oil paint or stain and wax as selected on all woodwork and floors; decoration of plaster walls not included in this contract.
29. All radiators to be painted to match trim.
30. Plumbing—All pipe to be brass of definite sizes except where AA lead pipe is required.
31. House to be piped for gas as follows: boiler room and kitchen range.
32. Domestic hot water system to consist of one thirty-gallon gas-fired, automatic, galvanized iron, extra-heavy hot water storage tank and heater with connections complete to hot water piping of building and cross connected with a hot water coil installed by steam-fitting contractor in the boiler for winter use.
33. Bathroom fixtures to be of approved make.
34. Heating plant to consist of a one-pipe steam system with approved boiler guaranteed to heat all portions of house to seventy degrees in zero weather under normal firing. The radiators are to be cast iron radiators, of approved

make and to be exposed in the room.

35. Electrical—All electrical work shown on plans to be of B. X. cable in accordance with requirements of the National Board of Fire Underwriters.

The general contractor has first to figure all work which is done by his own organization. The other work he sub-contracts and, in order to arrive at the cost of the sub-contracts, he takes bids and from these bids selects a sub-contractor in each particular line of work. The contractor in selecting his sub-contracts does not necessarily always take the lowest bidder, but awards the sub-contract to the sub-contractor who in his mind will work in harmony with the other sub-contractors and, in the final result, will give the best workmanship at the lowest cost.

The overall cost which would represent the general contract in this case is sub-divided as follows:

Excavation	\$ 241.00
Masonry	1,881.00
Plastering	1,358.00
Stucco	755.00
Rough lumber	1,102.00
Insulating, building paper	275.00
Finishing exterior and interior trim	1,170.00
Roof	344.00
Finish floors	515.00
Stairs	400.00
Carpenter labor	1,550.00
Sheet metal work	470.00
Garage doors	190.00
Composition floors	147.00
Steel casements and glazing	740.00
Screens	288.00
Rough hardware	75.00
Finishing hardware	150.00
Painting	900.00
Medicine cabinets and bathroom accessories	65.00
Electrical work	248.00
Plumbing and heating	2,473.00
Permits, water and cleaning up	120.00
Builder's Fee	\$15,457.00
TOTAL	\$15,543.00
	\$17,000.00

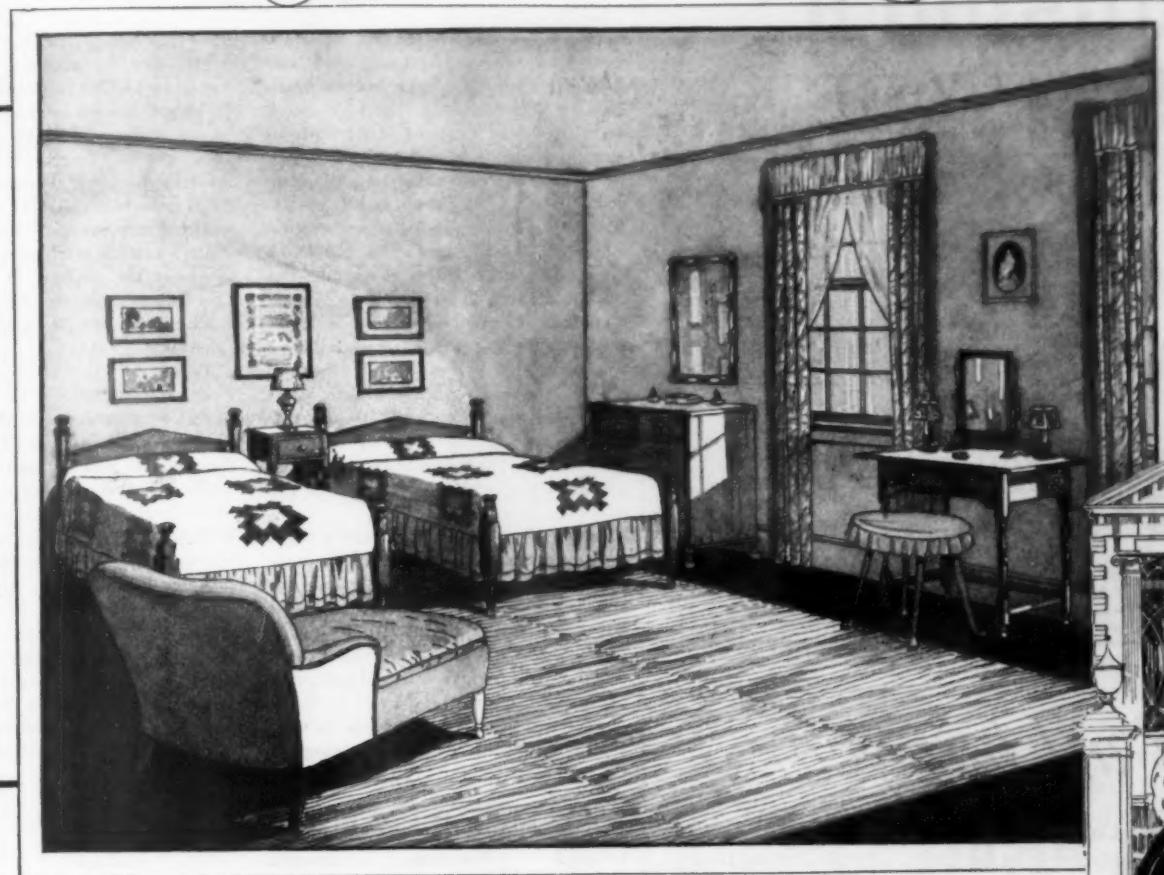
In order that the reader may follow these articles without confusion as to costs, in this first article I will take up what we might call the basic exterior construction, and in future articles will take up for discussion other items throughout the house.

There are certain items on which one may economize. For example, cheaper metal casements might be employed instead of those designated in the specifications, thereby saving \$125.00 or, again, standard glazing might be used instead of leaded glass, as specified, to save \$100.00. Or, if wood window sash, either double-hung or casement, were used instead of metal casements, the saving would be \$355.00.

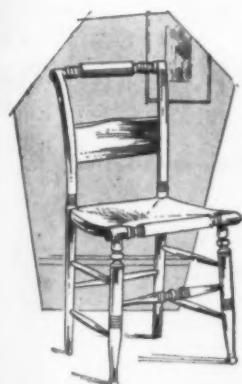
I believe, however, that the reader will be particularly interested in learning how the cost of the house would change were the exterior walls of wood, brick. (continued on page 606)



Chest ... 306C
Bed ... 306B
Dressing Table ... 199DT
Portable Mirror ... 199PM
Stool ... 2055-10
Chaise Longue ... 2027-11
Light Stand ... 199LS
Mirror ... 306M



Colonial Furniture that Makes American Homes truly American



No. 1531-4

Authentic reproduction of an original "Hitchcock" chair, in maple and birch and with rush seat. (Period 1825-1843).



No. 262

An elegant, beautifully proportioned chest-on-chest, with dust-proof drawers. Dating from about 1710.

FOR 80 years the name "CONANT-BALL" has been identified by furniture merchants and interior decorators, with fine furniture. . . .

And their most notable achievement was to bring back . . . in all its dignified simplicity and admirable workmanship . . . the furniture which has its roots in the early annals of the American people.

Restful harmony . . . practical utility . . . unimpeachable design . . . distinctive simplicity . . . all this is beautifully interpreted in CONANT-BALL furniture.

Pieces are reproduced from originals selected for their historic and artistic perfection . . . made from seasoned maple and birch by age-experienced craftsmen . . . and with a "maple" lacquer finish famous for its mellow beauty and remarkable durability.

Ask your dealer to show you CONANT-BALL individual pieces or groupings. An interesting booklet entitled "Through Colonial Doorways." . . . illustrating other desirable items . . . will be sent you on request.



Conant-Ball Company
80 Sudbury Street, Boston, Massachusetts



No. 1702½-4

Braced bow-back "Windsor" chair. Original types in the Wayside Inn, Sudbury, Mass. (Period 1725-1750).



No. 2066-5

This distinctly American chair of venerable traditions, is an ideal piece of furniture for the boudoir or bedroom.

• Salisbury •

COLONIAL FURNITURE

SALISBURY BROS. FURNITURE CO., RANDOLPH, VERMONT



Old in all but years!

In this Colonial living room, the reproduction differs from the antique in age only. As good tomorrow as today, these reproductions are equally prized with the more costly, but less durable originals. Complete details of this, and other attractive room arrangements, are yours for the asking, in the newly published booklet "The Beauty Secret of a Colonial Home," obtainable by mailing the coupon below. These carefully chosen reproductions come from the very heart of Old New England, well made and beautifully finished by painstaking New England craftsmen. The booklet, telling of distinctive furnishing schemes and quaint decorative ideas, is published through the courtesy of two of New England's oldest furniture makers, to help you in further beautifying your own home.



The top of this solid maple highboy can be removed, if desirable, using the two pieces separately as a chest and lowboy. Its beautiful finish and authentic design will make it one of your most highly prized possessions.

These "Candleback" Chairs, with quaint candlestick and pretty red candle, perched on the back, are completely described in this booklet. Their lightness and grace makes them especially suited for bridge and other impromptu affairs.

Sprague & Carleton

"CANDLEBACK" CHAIRS

SPRAGUE & CARLETON, INC., KEENE, N.H.

MERCHANTS & MFRS. CO.—Dept. A3
P. O. Box 1574, Springfield, Mass.

Please send free Booklet "The Beauty Secret of a Colonial Home" Please advise where I can purchase.

Name _____ Address _____

The costs of building a house

Continued from page 604

or stone, instead of stucco. I would not have you understand that any house designed to have stucco walls can be satisfactorily built of brick or vice versa without very careful study being given to the details, and even then sometimes a pleasing result would be very hard to attain, for materials of construction influence the design of a house as they do its cost. But a house like the one illustrated is so simple in its design that it could be readily adapted to conform to various materials by merely changing the details. One can easily appreciate, for example, that a moulding in stucco would take quite a different form from one in brick and that a wood moulding would be different again from either one or the other.

The following table indicates what amounts would be deducted from or added to the \$17,000 base price by constructing the exterior walls of wood, brick, or stone, instead of stucco. By consulting this table, the reader will be able to arrive at a base price of any of the above different methods of construction and will then be able to follow these articles, having in mind the particular type he likes. On

the other hand, I believe these relative costs may be accepted as applying not only to this particular house, but to larger houses as well, that is, in a house costing \$34,000, the figures in the accompanying table being approximately doubled. However, the reader must bear in mind that all prices used in these articles are for the vicinity of New York City where the price scale is about the highest in the country, and that one should consider the price scale in his own particular locality in following them.

Below is a table showing deductions from and additions to \$17,000 base price by using wood, brick, or stone for exterior walls instead of stucco, as estimated: It will be seen, for example, while by using eighteen-inch Perfection shingles instead of stucco we save \$330.00, it is necessary to add \$350.00 for painting, making the total price practically the same. Also, in the use of common brick, a price for waterproofing should be included, making the final cost only slightly less than using face brick. Future articles will tell how further price changes will be effected by using certain materials other than those called for in the specifications.

		If Exterior Walls of:		
WOOD		18" Perfection shingles	deduct	\$ 330.00*
		Pre-stained 18" shingles	deduct	78.00
		Clapboard	deduct	206.00*
BRICK		Common brick veneer	add	550.00**
		Face brick veneer	add	985.00
		12" solid common brick	add	1,600.00**
		12" solid face brick	add	1,800.00
		Stucco on hollow tile	add	1,000.00
		Common brick veneer on hollow tile	add	1,500.00
STONE		Face brick on hollow tile	add	1,700.00
		Stone veneer	add	1,450.00
		Solid stone	add	1,600.00

*Note 1. Exterior painting, add \$350.00.

**Note 2. Waterproofing, color or transparent, add \$200.00.

COMPARATIVE CONSTRUCTION COSTS FOR A HOUSE COSTING \$17,000 IN NEW YORK C'Y

New York City	\$17,000	Minneapolis	14,620
Atlanta	14,280	Nashville	15,770
Baltimore	15,130	New Haven	16,490
Boston	16,660	New Orleans	14,450
Buffalo	15,640	Norfolk	14,620
Chicago	14,960	Oklahoma	14,450
Cincinnati	15,300	Philadelphia	16,320
Cleveland	17,170	Pittsburgh	16,830
Columbus	14,620	Portland, Maine	15,130
Dallas	16,150	Portland, Oregon	14,450
Denver	16,150	Reading	15,470
Des Moines	15,300	Richmond	14,620
Detroit	15,130	Rochester	15,640
Erie	16,830	Salt Lake City	15,640
Grand Rapids	14,450	San Francisco	14,960
Houston	15,300	Seattle	14,960
Indianapolis	16,150	Sioux City	14,450
Kansas City	15,130	St. Louis	15,980
Los Angeles	12,920	St. Paul	14,620
Louisville	15,470	St. Petersburg	15,640
Memphis	14,450	Toledo	15,130
Milwaukee	13,430	Washington	15,130

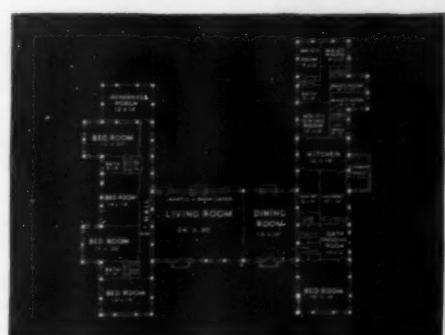


YOUR SUMMER HOME IS READY—ALL IT NEEDS IS PUTTING UP

WE MEAN, LITERALLY, THAT IF TODAY YOU HAVE THE SITE FOR A SUMMER HOME, YOU NEED ONLY TO CHOOSE YOUR HODGSON FLOOR-PLAN—AND IN A SHORT TIME YOU'RE READY TO MOVE IN

THE PHOTOGRAPH ABOVE shows one of the Hodgson Houses now in use. We built it in sections, shipped it all ready to erect. There it stands, and will stand through the years—stauch, watertight, comfortable, wearing its individual charm with the simple dignity of a dwelling in good taste—in harmony with its background.

We build Hodgson Houses of the finest materials. Selected weather-proof cedar and Douglas fir are used in construction. Walls, floors and roof are

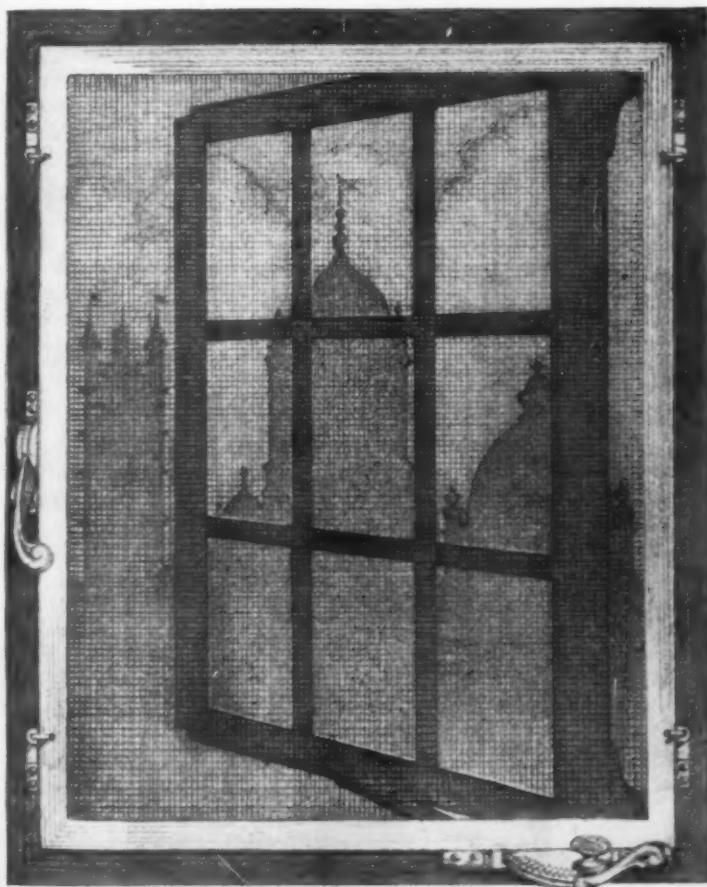


insulated with Celotex. The sections fit tightly together, held rigid by heavy key bolts. Your house will last for years without repairs, and you can enlarge it quickly at any time without spoiling the plan. If you've postponed building

a vacation home because you dread the confusion, delay and unexpected expenses of building, choose a Hodgson House. You can have it erected with local help—or, if you prefer, we will send a Hodgson construction foreman to supervise the whole job.

Send today for our free illustrated book K. It shows a great variety of plan and arrangement, gives photographs and prices. Also shows furnishings and outdoor equipment. Write to E. F. Hodgson Co., 1108 Commonwealth Ave., Boston, Mass., or 6 East 39th Street, New York City.

HODGSON *Houses*



Catalogue will be sent on receipt of ten cents.

INTERNATIONAL SCREENED CASEMENTS

INTERNATIONAL Metal Casements—both Custom-built and Cotswold—now are available equipped with Screens. Note the Solid Bronze Hardware which permits the casement to be opened and closed without removing the screen. Note also there are no holes nor slots in the screen, an important feature ensuring easier handling and longer screen life. No other screened casement possesses such advantages.

INTERNATIONAL CASEMENT CO. INC.
JAMESTOWN · NEW YORK ·

Agents in all principal cities.

Spring and flies are coming. Order your HIGGIN Screens now!



Note how the Higgin Screens, bowed to contour of tower, preserve architectural harmonies. Detail at left shows how the narrow Higgin Screen frames admit maximum of light and air.

THEY'LL be made and installed before the first fly gets here. Just call the Higgin representative in your vicinity. He will screen your entire house as completely and inconspicuously and permanently as the beautiful residence above has been screened.

You will be all ready to open wide your windows the first warm day. Not an insect can get in. But Higgin's trim narrow metal frames and almost invisible bronze mesh will not impede the light and air.

Higgin can screen every conceivable type of opening with hinged screens, sliding screens or rolling screens as the architecture of the house may demand. When the job is done the screens can scarcely be seen . . . they're visible only as an accentuation of the architectural theme.

Order now, before the spring rush begins. Look for "Higgin" in phone book or mail coupon for complete information on Higgin All-Metal Screens or Weatherstrips, or both.

THE HIGGIN MANUFACTURING COMPANY

Specialists in Screens Since 1893

General Offices: Washington Ave., Newport, Ky.
Branches: Kansas City, Mo.; Toronto, Ont.

—HIGGIN— ALL METAL SCREENS

THE HIGGIN MFG. CO., 406 Washington Ave., Newport, Ky.
I am interested in Screening () New House () Old House.

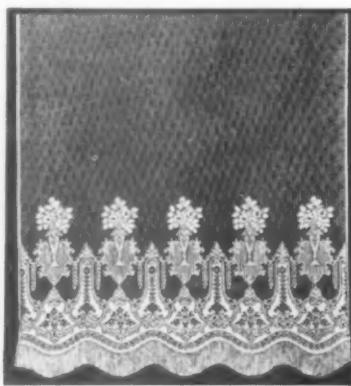
Name. _____

Street. _____

City. _____ State. _____

TO PRESENT HOME OWNERS

Before you have to repeat the yearly bother and expense of repairing, painting and installing your worn out wood screens, let us estimate on replacing them with Higgin All-Metal Frame or Rolling Screens. It will save you money and you'll never have to worry about screens again. No more warping, twisting or breaking. No more make-shift repairing. A permanent, beautiful screening job that will give you lasting satisfaction. Decide now to give up your spring struggle with inefficient screens.



Curtain nets are now available in a wide variety of patterns. This attractive panel is from the Quaker Lace Co.

New curtain nets

Continued from page 570

famous by Rodier. These printed materials are inclined to favor the modernistic designs, which treat of conventionalized flowers, leaves, and broken lines. Their colorings are soft. There is one diamond-lattice design that could be used successfully with Empire or Directoire furniture. It is lovely on a natural ground, with the design worked out in dark green, light green, and chartreuse. A berry and flower-box motif in coppery orange and rich brown on a beige ground is another interesting print. Wavy lines are a characteristic of these imported designs because they have been found to be particularly effective in the soft draping of a curtain. A pattern created by Bruno Paul and printed on an open gauze weave makes use of ombre horizontal waves in a clever fashion and sells at about \$3.00 a yard.

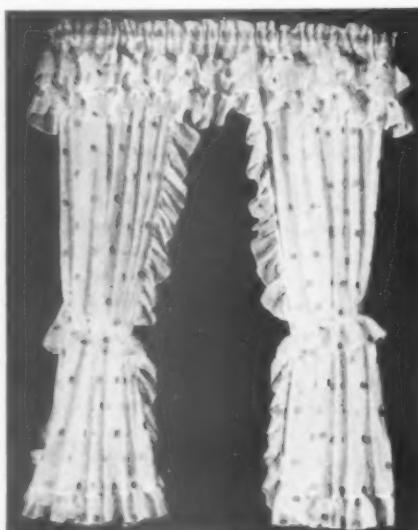
Printed voiles, such as those described above, retail from about \$2.45 to \$3.00, some being priced even higher. They are said to be colorfast and appear in an excellent grade of fabric. The designs are novel and distinguished, and interesting ones may often be found in the dress-goods sections of the large shops, if one has exhausted the possibilities of the upholstery counters.

Excellent reproductions of these imported prints are just coming to

the fore in voiles of domestic manufacture. They are different in character from the old-time flowered voiles which featured a repetition of florid roses or an all-over pattern of vivid flowers. The new voiles blend a large variety of colors, and their designs are clean-cut and angular. A noteworthy fabric of this type which spills the vivid oranges and reds of ripe vegetables on a beige ground sells at sixty-five cents. A lovely tulip and wheat pattern printed on a rayon silk is about to make its appearance on a celanese voile, priced at about \$1.25 a yard.

These semi-opaque printed fabrics are best used where there is no view from the window, or where a greater degree of privacy is desired. Voile is especially good, since it may be employed elsewhere in the decorative scheme—as bedspreads or dressing-table draperies.

Besides the printed voile, there is plain voile and embroidered voile. The latter is popular at present in coin-dot patterns. One material of this description, with dots about dime-size, is sold at fifty cents per yard. One may also buy voiles with a dainty small flower, embroidered at widely spaced intervals. Coin-dots of larger proportions are embroidered in color on a (continued on page 614)



This set complete with valance, curtain, and tie-backs has a coin-spot about the size of a twenty-five cent piece (Marlin Mfg. Co.)

It won the
North Country!
... this amazing

"Wool" from Wood

Now it is available
everywhere.... true
house insulation, a
full inch thick and
FLEXIBLE

Up where winters are long and rigorous... where "40 below" is not uncommon...

Builders have turned overwhelmingly to one certain type of house insulation.

It is thick and flexible. It looks like sheep's wool and practically equals it in actual warmth.

Balsam-Wool, through eight North Country winters, has proved a point that authorities have always stressed.

This important fact about true house insulation

To make a house really heat-tight, insulation must *tuck* into cracks, crevices and corners... fit snugly between framing members... around doors and windows.

Because it is thick and *flexible*, Balsam-Wool meets these essential requirements perfectly.

It comes in thick, fleecy strips, held firmly between strong, tough liners. It *blankets* your house completely against cold

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Like sheep's wool! Note the new creped Kraft liners, tough, heavy, flexible; they are waterproof, wind-proof and practically puncture-proof. Balsam-Wool itself is fire-resistant, vermin-proof—and permanent



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New curtain nets

Continued from page 612

self-dotted background in materials which range from fifty-nine cents to sixty-five cents per yard.

Among the more transparent materials are nets of varying weaves and compositions. An attractive new net is of rayon, composed of a rather large hexagonal mesh that gives character to a curtain, while admitting a clear view through it. This comes in the four most popular colors and is priced at about ninety cents per yard. Filet mesh may be had in all sizes and types and, with a so-called "hand-tied" knot, is especially effective.

Silk gauze and theatrical gauze are old stand-bys which must not be forgotten, although they are at opposite ends of the price scale. The former, in a good quality, is priced at nearly three dollars per yard, while the latter may be had with wool-embroidered flowers as low as forty-nine cents. The unembroidered net is even lower in price, and comes in a fascinating array of colors, blending several shades in each piece. The rough, homespun appearance of the material makes it a wise choice for the country house that is furnished in Early American or provincial style.

Scotch madras makes charming curtains for the bedroom or kitchen. In broken plaids, or in a pattern of intersecting triangles, it is very popular at present. One lovely design makes use of a conventionalized ship and water motif. Another delightful madras repeats a dainty little daisy in such refreshing combinations as blue and green on beige, red and green on apricot, and white and orange on green. This is priced at \$1.45.

Among the less expensive materials, voiles, scrims, and marquises that combine white with color are good to use in rooms where an air of simplicity is desirable. There is one marquisette with a printed coin-dot which sells at forty-five cents and one with an embroidered dot priced at fifty-five cents. A charming green and white

check with a tiny yellow flower woven in the center of each square costs fifty-five cents per yard. The striping of the check is accented by lines of drawn-thread known as "leno," in the trade. Of the same type is a marquisette with squares of blue and white, centering white coin-dots on blue squares and blue in the white squares.

A soft maize-colored voile with woven dots as large as a dime sells for about fifty cents. An ideal curtain for kitchen or bathroom might be made from a blue and white checked voile with leno striping, priced at only twenty-nine cents per yard. Very quaint indeed is another curtaining which repeats a blue flower motif with a yellow center.

Color is an important point in the curtaining of your windows, and the texture of the material should also be considered, as a whole room may be thrown out of key by a false choice. For instance, gold silk gauze is not the wisest selection for a primitive Early American bedroom with crude maple furniture, but it would be very lovely in a Queen Anne living room, coupled with side draperies of green and soft orange. Peach rayon voile is an effective light-screen for straight glass curtains and it may well be combined with yellow and brown chintz. One delightful bedroom has glass curtains of pink, yellow, and green organdie, picoted together, and draperies of plain pink glazed chintz with a scalloped binding of apple-green.

Printed voiles are often used in country houses as the sole window drapery, sometimes made in cross-over fashion, cleverly looped back with plain colored bands that repeat the predominant note of the pattern. Or, they may be used as straight hanging curtains, French-tucked at the top to give them a good finish. They are lovely when combined with side draperies of harmonizing solid color, in chintz or silken material.

A bachelor goes modern

Continued from page 559

There is an air of restful spaciousness about this bachelor abode that is solely the result of skilful use of color and of line. On the walls of the little passage has been painted a modernistic treatment of banana trees, sand, and water, developed in soft shades of gray and beige, with accents of jade green. The design combines straight horizontals and sweeping curves which result in the pleasant optical illusion of wide vistas that apparently replace the actual confining walls of the compact hallway.

The doors in the apartment have all been treated alike. The frames are painted black, the long central panel is light gray, and the surrounding portion a darker shade of the same color. A line of vermillion, following the moulding, outlines the panel. These doors furnish an interesting contrast to the living room walls which have been covered in silver-leaf. Two flat mouldings, edged in green, and laid parallel, bisect the long walls of the room into two tri-

angles, and the narrow space between is filled with Japanese bamboo bark, dyed a soft green. The ceiling is painted dull silver, and the picture moulding is black, like the door frames.

The all-over carpet is gray in the living room while the one in the hall is jade green, thus picking up the dominant color accent employed in the larger room. The living room-dining room-bedroom as we must call it to do it full justice, betrayed no hint of any function other than that of a living room when we saw it. The soft, diffused glow of the indirect lighting, which Mr. Hinsdale has devised, was reflected in the satiny gleam of the dull silver walls. The piano, desk, and the inviting chairs made the living room aspect dominant.

The daybed on its dais, flanked by bookcases which form the headboard and footboard, appears nothing other than a built-in couch in the best modern (continued on page 616)

ANNOUNCING



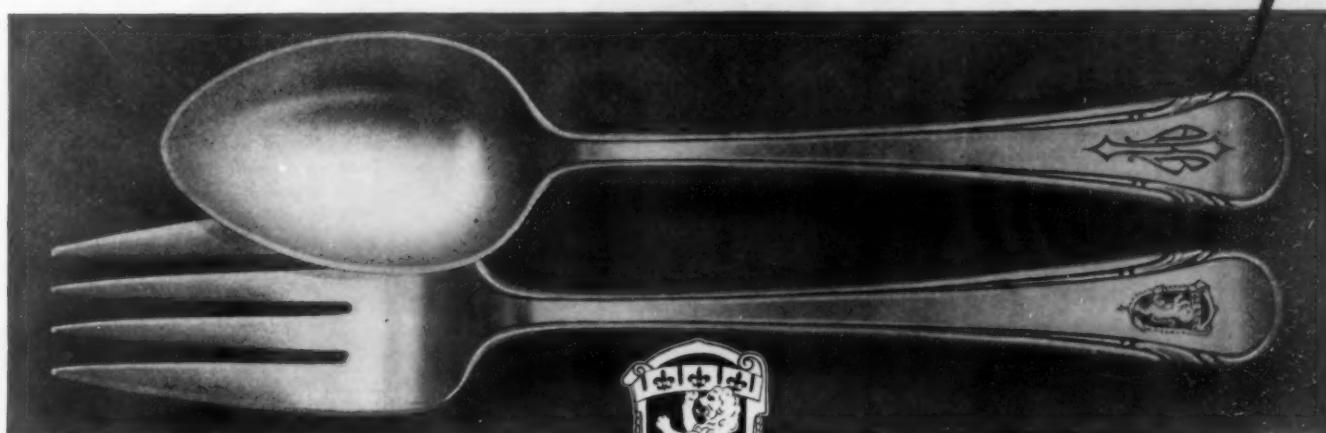
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A bachelor goes modern

Continued from page 614

tradition, and no one would suspect it of becoming a prosaic bed in its off hours. That necessary evil, the chest of drawers, is concealed in the capacious closet which also holds suits, overcoats, hats, and shoes in orderly array. In this manner, the bedroom angle of the situation has been met.

When meals are served in the room, a modernistic card table emerges from obscurity, two comfortable chairs are drawn up, and two folding chairs are brought into action. The card table has rounded corners, and the extra chairs match it in style. The kitchenette, adjoining, offers ample space for the housing of china, glass, and linen.

Returning to the living room, it is interesting to examine more closely the components of this gracious, tranquil ensemble. The dimensions are approximately fifteen by nineteen feet. There are two windows in the wall opposite the entrance, and one window in the adjacent wall. The end of the room with the double window has been built out with wall-board, covered in Japanese bark making it appear like the contiguous plaster wall. This change was made for the sake of the lighting, as the bulbs are encased in two narrow frosted glass shafts, running vertically and parallel with each window frame. The building-out of the wall at either side of the windows makes it appear as though the lighting has been sunk in the original construction, and also deepens the window embrasure, giving it an importance that it lacked before.

Another advantage is that the large radiator beneath the windows is now flush with the new wall at either side and has been covered with black metal grill-work, making it practically invisible. Over the top of the radiator, a shelf of black mirror has been placed. This holds several attractive objects of white crackled pottery, and a silvered boat-shaped bowl full of modern silver flowers.

The draperies of jade green velour hang in straight folds at one side of the window, and the space between the windows is occupied by a narrow mirror. There is no valance over the curtains, but a deep wooden cornice board, cut in four flat set-backs running across the top, frames the two windows as one. The curtains emerge from this. The third window, on the other wall, is not treated in this manner. The single velour drapery, placed at one side only, is hung from an ornamental modern rod that is exposed. The glass curtains have an interesting modernistic pattern of broken blocks in various shades of gray, printed on rayon voile.

The grand piano occupies one corner of the room, near the double window, where the light will fall over the player's shoulder. Near the piano stands a graceful chair which is a reproduction of a Ruhlman design. It is upholstered in burnt orange velvet, providing the only really vivid color note in the room. In front of the chair is a Desky table—a severely smart little object of black mirror glass on a square chromium frame. This chair and table are placed

near enough to the daybed to form a good conversational grouping.

The daybed itself consists simply of a box-spring and mattress, mounted on a dais covered with the same gray carpet that is laid on the floor, and flanked by a pair of low modernistic bookcases which can be moved about at will. It is covered in a domestic version of a Rodier fabric with a background of jade green, suggesting antique satin in texture, on which appears a pattern of trailing brown and beige leaves. Cushions of beige and gray velour are piled against the wall, and several pillows covered in another Rodier design are strewn at the foot of the couch, on the dais.

Across from the daybed, near the piano, stands a chair symbolic of the contemporary spirit which sacrifices neither artistry nor comfort in its creations. This is a dignified reproduction of a Ruhlman piece in which the entire side of the chair appears as though made from a single square slab of walnut, beautifully grained. The back and seat are upholstered, and tilted at a perfect angle for the comfort of the occupant. Ombre-striped velour in soft shades of green is used for the covering. The fan table next to this chair, from a Chareau design, is worthy of note.

The wall opposite the double windows is short, owing to the entrance door and to the long mirror which is set in the door of the clothes closet. The space between the closet door and the outside wall is occupied by a desk. This is placed so it receives the light from the single window in the adjacent wall. Thuya wood is employed in the construction of the desk. Touches of silver tie it to the decorative scheme. The top section is finished with a notched edge. The chair used with this desk is also of thuya wood, and is upholstered in the same striped velour as its larger neighbor. These two are drawn up to the card table when meals are served in the room.

The accessories in this harmonious ensemble are few and well chosen. On the fan table stands a modernistic lamp of silvered metal with a shade of the same material, cut in petals.

Mr. Hinsdale has carried his predilection for things modern into his selection of tableware. Plain, creamy pottery of pleasing texture and distinguished line is used on his table. The tea set is smoothly spherical, with odd little solid handles. The glasses are of the set-back pattern, on square bases. The kitchenette in this bachelor apartment has not "gone modern," but it is painted an enchanting shade of green, and its completeness would fill most feminine hearts with pangs of envy.

This apartment has put modernism to a practical test from which it emerges triumphant! It proves, first, that no great space is required for an advantageous placing of contemporary furniture. Secondly, it demonstrates that elaborate architectural features are not essential to a successful modern ensemble. Thirdly, it shows definitely that modern furnishings are capable of creating a truly livable setting that would not disturb the most conservative soul if selected with discretion.

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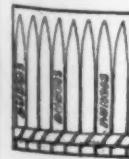
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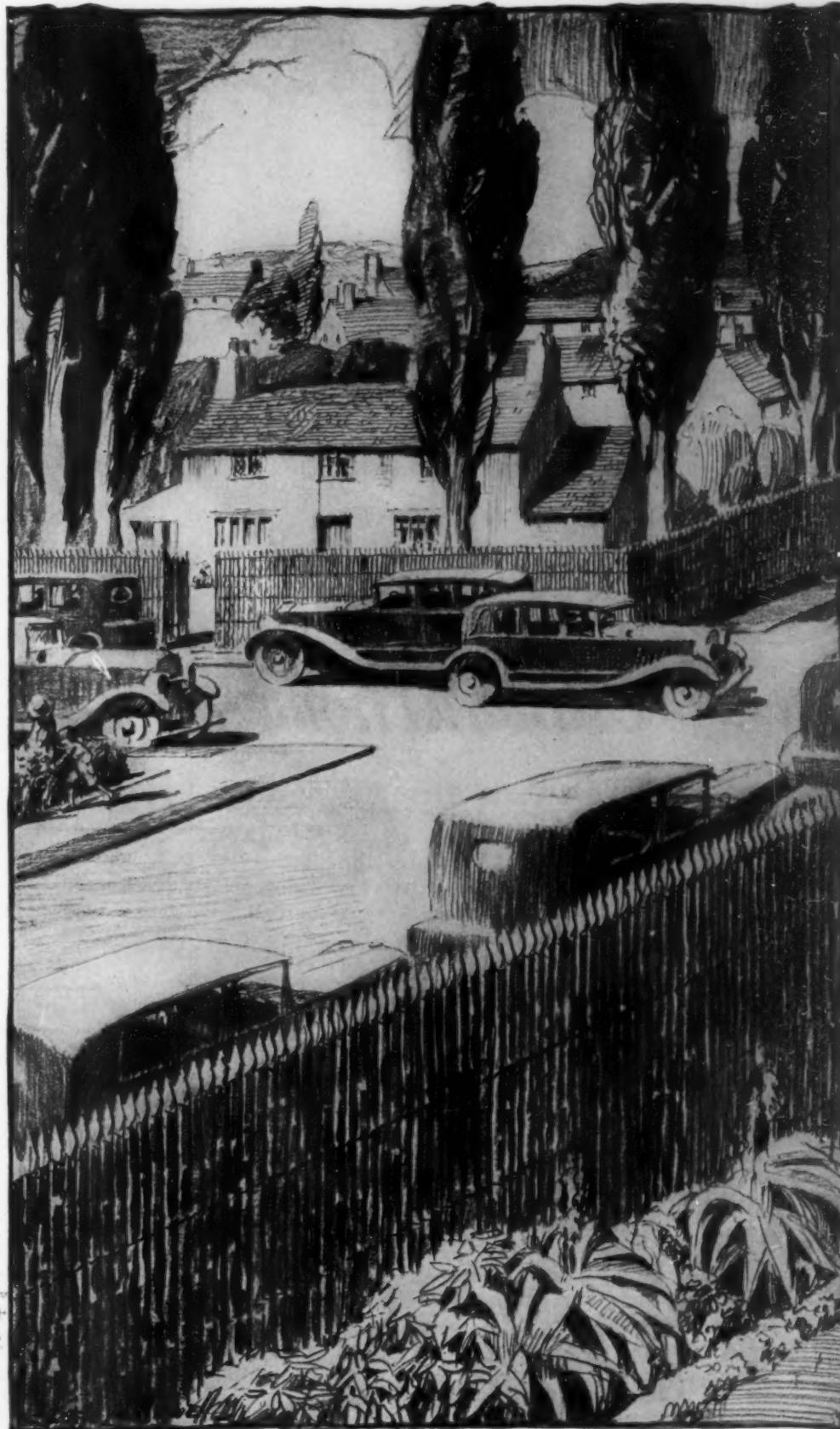
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Send me your new and enlarged plan book at once. Enclosed is fifty cents.

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Three livable rooms and their cost

Continued from page 569

in velvet of soft blue is priced at \$29.50. This stands ready to be drawn into the cozy fireside group at a moment's notice. Near at hand is a magazine carrier at \$15.75.

There are three more pieces of furniture in the room. Another console table stands against the wall, opposite the windows and sells for \$14.75. A second bookcase is placed against the same wall on the other side of the door that leads into the sunroom. This costs \$29.50, and may be used to hold a radio if desired. A screen covered in antiqued paper is included in the furnishings and costs \$37.50.

There is an engaging sincerity in the treatment of this room. Everything selected is simple and tasteful and nothing pretends to be what it is not. There are no inferior fabrics masquerading as elaborate brocades, and no effort to reproduce renaissance carving in machine-made pieces. The accessories are in keeping with the spirit of the decorative scheme. A coffee service of distinguished line stands on the little table and interesting bits of pottery are scattered about. The lamps are Colonial types with pleasing parchment shades.

A dignified dining room with that atmosphere of breeding that is characteristic of the Queen Anne period of decoration has been evolved by James McCreery for \$490.00, exclusive of draperies and accessories. The draperies and curtains cost \$102.50 extra, making a total of \$592.50, in the size used in this model room where the hangings reach to the floor.

The walls are in an antique parchment tone, but an original touch has been added. This takes the form of a thin red line, painted close to the moulding, outlining the inside of each panel. This is an unusual and attractive treatment that harmonizes well with the dark walnut finish of the furniture and the rich tones of the domestic Oriental rug on the floor.

The dining room suite is an exceptional value at \$295.00, since it has the perfection of detail usually found

in more expensive furniture. It consists of a table, three additional pieces and six chairs. The dining table has three extra leaves, eleven inches wide. The cupboard with its glass front and arched top is a roomy and attractive piece of furniture. There is a deep drawer in the lower section. The low-boy has two drawers, the top one having a simulated division on the outside. The buffet also has two drawers, with an additional cupboard below them. The inside finish of the drawers is excellent, the silver drawer having a velvet lining. The chairs, which are typically Queen Anne, with a shaped central slat in the back, have seats covered in a kind of grass-cloth, blue-green in color.

This tone is repeated in the carpet, a very handsome domestic Oriental in which rich shades of blue and red predominate. In a nine by twelve size, it sells for \$195. The window hangings are an important part of the decorative scheme of this room. They are laid in French pleats from the fixture, without a valance, and hang to the floor. The material selected is a Shiki rayon in a pattern which, although modern, harmonizes well with the gracious lines of the furniture and the Oriental type of floor covering. It is an irregular blocked design in which beige and red are the outstanding colors, and it is priced at \$4.95 per yard. The glass curtains are of filet net and cost \$7.25 a pair.

The screen and the pictures are added touches that fit nicely into the setting, but are not included in the budget. This particular screen is of leather with a bird design and sells for \$135.00. Much the same effect can be obtained at a smaller expenditure if a screen of antiqued paper is selected.

The boy's bedroom has been decorated by Lord and Taylor for \$279.50, exclusive of curtains and accessories. With a few minor changes it would be equally suitable for a girl. A description furnished upon request.



This small bedroom with its Early American furniture and pictures of clipper ships has been planned for the growing boy (Lord & Taylor)

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If you think gas can't be had beyond the end of the city gas mains, get acquainted with Pyrofax—real gas which burns in a genuine gas range just like city gas. Pyrofax can be used for cooking anywhere.

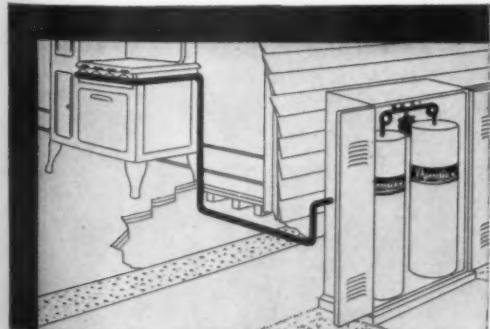
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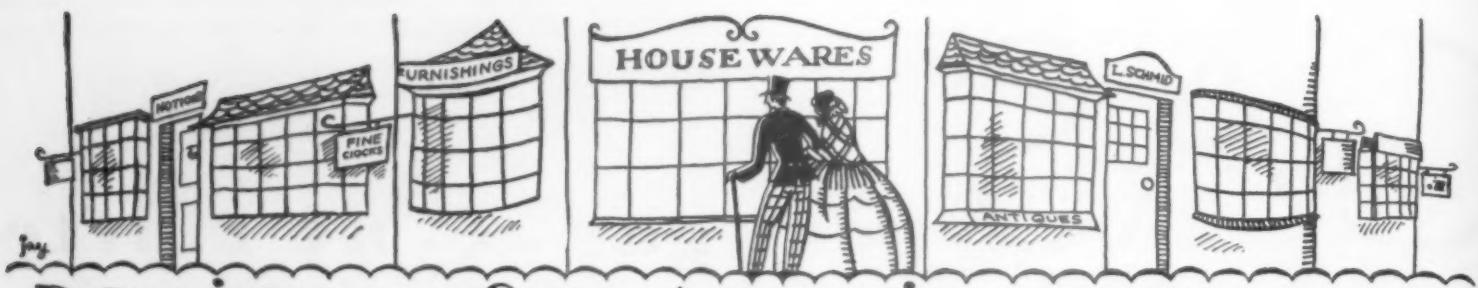
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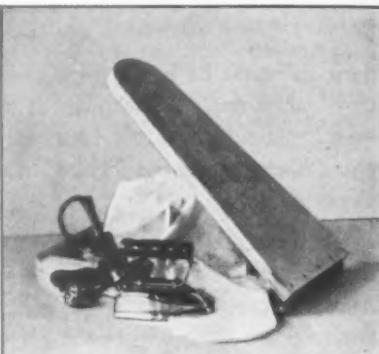
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Readers are cordially invited to order any of these devices. Just send a check payable to Shirley Paine, 244 Madison Avenue, New York, and they will be ordered from shop or manufacturer. No stock is carried here and, unless specified, transportation charges are collect.



THE very newest and most efficient kitchenette size ice cream freezer for ices, sherbets, etc. Just fill 2-qt. container with what you want to freeze, fill trough with shaved ice and salt. Turn handle 80 seconds and the job is done to perfection. Rustproof enamel; easily cleaned. \$12.50 del. 100 mi. from N. Y.

GONE are the days—when the heavy mid-victorian carpet sweeper or vacuum cleaner has to be trundled out just to collect a few crumbs from the tea table, or a spot of ashes. This efficient but tiny sweeper is called the Pick-Up; weighs only 12 ounces; handle stands over a yard high, exactly the right height. \$1 ea. p'paid.

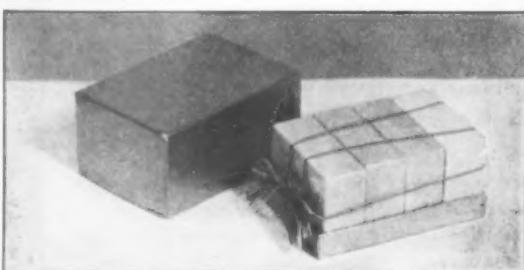


EVERY feminine traveller or apartment dweller will love this miniature ironing board which folds to 18" to fit a small suit-case. Hinged board of aluminum and wood, complete with fleece lined heavy cover. Practical electric iron weighs only 3 lbs., complete cord and plugs. Outfit \$11; board only \$5; iron \$6. Expr. Collect.



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Decorations for the modern table

Continued from page 568

mirror base. A globe for goldfish that is made of Venetian glass in fluted pattern is especially lovely for use on a dinner table.

If it is desired to add a few flowers, a novel vessel for them is a combination candlestick and vase, the candle rising from a socket buried in the center of the flowers. These also are of Venetian glass and cost \$8 each. A pair of them is an acquisition to any table and may be used with or without a central ornament.

Bowls of German pottery are interesting in texture and form and cost very little. The most attractive ones are marbleized in effect, combining soft shades of gray and blue. They are best complemented by red or yellow flowers, and some of the bowls are especially adapted to holding fruit. They range in price from \$4.50 to \$12. It is possible to obtain them in glazed or dull finish, and some of them are ornamented by modernistic designs of angles and straight lines. An attractive fern dish of this type is priced at \$4.50.

From Czecho-Slovakia comes a glass called "Venezia" because its shapes are so strongly reminiscent of the work of the Venetian artisans. In texture it is totally different, having something of the quality of Irish peat glass which is slightly rough and full of small bubbles. Venezia is being shown in a glorious shade of powder blue and is reasonably priced, selling from \$6.50 to \$9.50.

Glass in any form is always safe for table decoration, and such varied and lovely objects are being shown for this purpose that selection is difficult. Swedish glass from Johansfors comes in interesting forms of which one of the best is a low, round bowl with a down-curving flaring lip, priced at \$5. This may be had in rose, green or blue, and matching candlesticks cost \$3 each. The fine, smooth smoked glass from Sweden, a favorite with the modernists, makes a beautiful vessel for two or three exotic blooms, such as Poppies or Iris. One bowl of this type is priced at \$5.

Domestic reproductions of Catalonian glass in jewel-like shades of amethyst, amber, and chrysoprase are unbelievably modest in price and extremely effective. A bowl, for instance, is priced at \$2.50 and

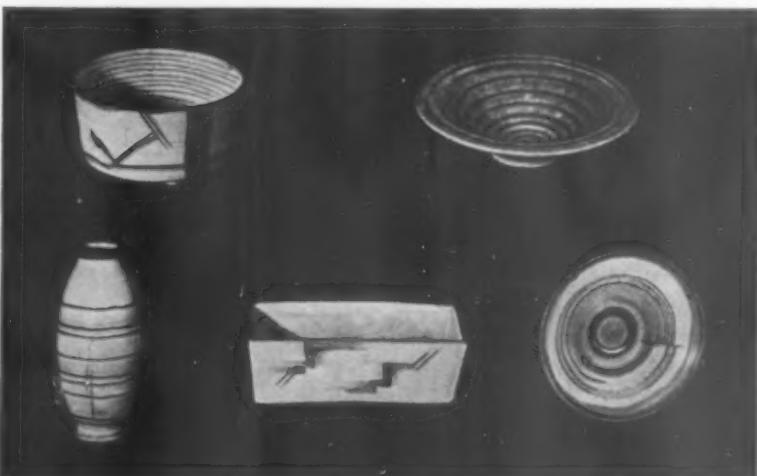
candlesticks may be had for \$7.50 each.

Black is an important note in modern table decoration, and is being used by the conservative woman as well as on the tables of the ultra-smart. One unusual decorative scheme that illustrated this tendency involved the use of a pair of small black Wedgwood bowls filled with orange zinnias, while tall black candles rose from candelabra of priceless antique silver. The woman of modest means may easily adapt such a decoration for her own table. A pleasing fruit bowl of opaque black Fostoria glass costs \$2.50 and would prove an excellent foil for vivid green and purple grapes. Slender black candles in holders of bright pewter and four small dishes of the same ebony glass for salted nuts might complete the scheme. These little containers cost \$3 a dozen.

Lalique glass, recognized by its semi-frosty quality and by its figures in relief is, of course, a luxury. However, occasional pieces of this French glass may be found by the diligent searcher at prices that are within reason. One deep bowl, ornamented by pairs of birds in high relief is priced at \$17.50. The fat little robins or the gallant cocks of matching glass by the same maker are suitable accompaniments to a flower-holder of this sort.

Boat-shaped centerpieces lend themselves well to low, small flowers. This form appears in a variety of adaptations and of mediums. One of these is a delightful reproduction of Steigel glass, palest green in color, and with a sailing ship etched on one side. This costs \$9. In Italian pottery, the boat shape is being made by Ginori in interesting colors and sells for \$7.50. This particular boat is rather small and would be most suitable on a table for two or three persons, but a pair of boats might be effectively used for more formal occasions.

Italian pottery has come to the fore again, after a season in which it was noticeably absent from the smarter shops. Centerpieces of all types are being shown. Among the newer ones is an oval bowl with cupids perched on either end. For use with this are candlesticks to match.



In this group of imported pottery, grays and blues are combined in the designs on a white background (Lord & Taylor)



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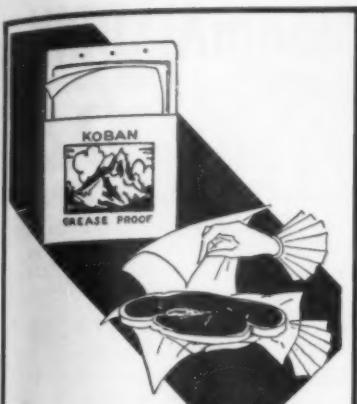
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—HEARTHSTONE EDITOR.

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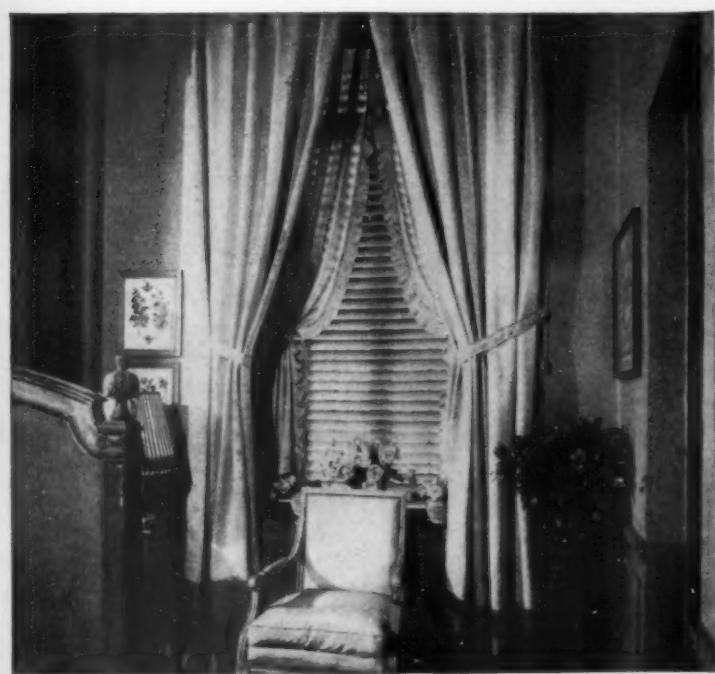
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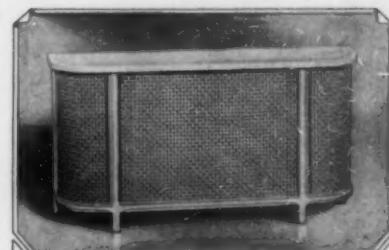
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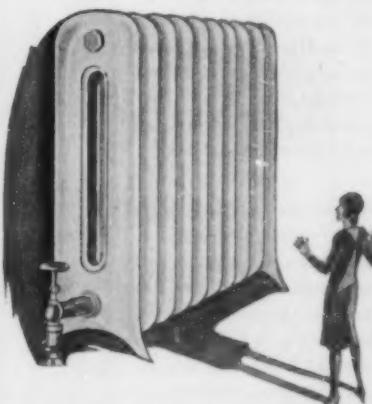


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The power of simplicity, when objects are beautiful in themselves, is proved by this dignified example of the early American influence in sterling silver. The coffee pot is capacious yet gracefully slender, as are also the creamer and sugar bowl. The service is a fine example of what the skilled silversmith can do when utility as well as beauty is his object.

(Courtesy of Sterling Silversmiths' Guild)

When we serve after-dinner coffee

Continued from page 562

entire morning with a cleaning powder with no injury resulting. In spite of charming design and rich colors, the set costs only six dollars and ninety-five cents for coffee pot, creamer, sugar bowl, and six demitasses, which proves that beauty can be inexpensive. Another china coffee service of extreme beauty and simplicity may be assembled in a famous Wedgwood pattern. This is a classical design in pure white earthenware, the graceful lines and fluted base of the coffee pot are like those of a Pompeian vase, and the restrained decoration and absence of color make an exceedingly distinguished service which, by the way, is very moderate in price.

The proud possessor of a Colonial interior will certainly be charmed by the coffee services in modern pewter that are so appropriate in such a setting. We confess that we lost our heart to an authentic late seventeenth century design of lovely shape and graceful moulding, copied from a piece in the Boston Museum. The four-piece set including coffee pot, cream jug, sugar bowl and tray costs thirteen dollars and eighty-nine cents. The idea may be carried farther very

delightfully by adding spoons, cups and saucers, sandwich plate, and compot also in pewter. For such a set there should be a coffee table of Colonial flavor, like the one illustrated, of sturdy construction with a useful tray-like top, the very dark mahogany finish of which makes a perfect setting for the lustre of pewter. It costs ten dollars and eighty-nine cents.

A living room with the flavor of the East in its decoration will gain added beauty from a real Oriental coffee set, and we were fortunate in finding one just like those used by the Arabs, made in Syria of hand-engraved brass. It consists of a long-handled, long-beaked coffee pot, a covered sugar bowl, and six cups almost like tiny egg cups with a removable inner lining of china. No cream jug, of course, since to add cream to coffee in the East would be looked upon as madness, if not desecration. The set stands on a beautifully engraved brass tray, which in its turn makes the top of a folding, carved-wood table, and costs thirty dollars complete.

In another country where coffee is almost the (continued on page 654)



This after-dinner coffee service is indeed lovely. The set is in silver plate in a simple design. The cups are of Wedgwood in the Hastings design (B. Altman & Co.)

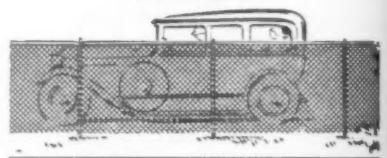
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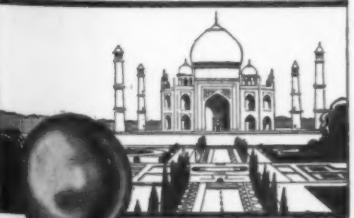
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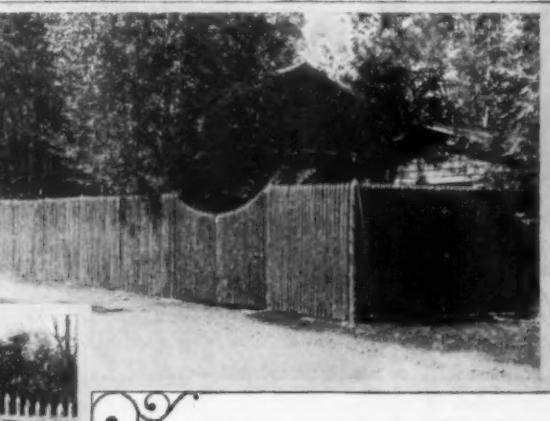
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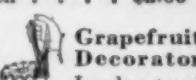
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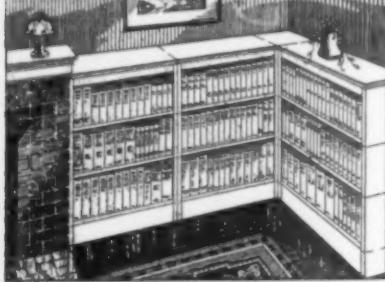
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The insurance on the house

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WHEN buying a house, it is important to see that it is insured in your name immediately after you take title. This is most frequently done by telephoning your broker from the office where you are closing title and asking him to secure a "binder." A binder is a temporary agreement of insurance, pending the issuance of the policy. If your broker is the authorized agent of an insurance company, he may be able to sign the binder himself, in behalf of the company which he represents. If not, he communicates with various companies and asks them if they will issue the binder. The company issuing the binder usually issues the policy, but a binder, unlike a policy, may be revoked by the company at any time.

If there is a mortgage upon your house, the mortgagee will insist that the house be insured against fire and that the policy contain the statement "loss, if any, payable to—" inserting the name of the mortgagee in the blank space. Usually, one policy is issued for a sum equal to the amount of the mortgage and that policy is payable to the mortgagee. Another policy is then taken out in the name of the owner, for the amount of his equity in the property. When two or more policies are issued on a single piece of property, it is necessary to inform the company or companies issuing them that the property is covered by two policies. Usually, your broker attends to such details, but it is up to you to read the policy and to make certain that it does not contain some such statement as: "No other policy of fire insurance has been issued upon the property covered by this policy."

It is important in discussing insurance to note that in the event of a loss the insurance company does not, ordinarily, agree to replace the burnt or stolen articles. The company issuing your fire insurance policy does

not agree to build a new house for you, nor to pay you a sum sufficient to build a new house. It merely agrees to make good your loss, and as the house you have lost may not have been a new house, you may not get enough from the company to build a new house. A house is considered to depreciate, usually at the rate of 2 per cent per year. Therefore, if you have occupied a house five years when a fire occurs, you are entitled, in the ordinary case, to only ninety per cent of the cost of the house. Of course, this rule also works the other way. If, because of increased cost of building, your house is to-day worth more than it was when you erected it, you will, in event of its destruction by fire, be entitled to collect from the insurance company a sum greater than it cost to build. But you will seldom be entitled to collect that full replacement cost from the company.

There is, however, one exception to this rule. Some companies issue policies which describe the property insured by stating that it is valued at a certain stipulated sum. Under such a policy, the company, in case of total loss, is required to pay the amount at which the property is valued. Therefore, if a "valued" policy should state that "a certain house and garage located at No. 203 Forster Avenue, valued at \$15,000 is hereby insured from loss by fire," the insurance company would, if the building burned to the ground, be compelled to pay \$15,000 whether or not the property had depreciated or appreciated in value.

Valued policies are, however, seldom used for ordinary fire insurance. They are most frequently employed for burglar insurance where the object insured is an exceedingly valuable piece of jewelry or a work of art and there would be no adequate method of appraising it after it had been stolen.

When we serve after-dinner coffee

Continued from page 632

national beverage, France, after-dinner coffee is nothing short of a ritual. One sits in brightly painted red chairs under a big awning or striped umbrella outside a café and watches the crowd drift by. The waiter brings individual silver bigins into which boiling water has been poured so recently that filtering is not quite complete. When the filter top is removed and sugar added from a diminutive silver bowl, one tastes coffee the flavor of which would charm the most epicurean.

In these servantless days, many hostesses prefer to use a percolator in the living room rather than desert the guests. Some find it amusing to make coffee literally under the eye of the assembled company in one of the new glass percolators. Certain connoisseurs, who have watched with delighted anticipation the boiling water climb from the lower to the upper glass bowl and descend as what is known as "filtrated coffee," vow that the flavor is vastly improved by having the liquid touch

nothing but glass. This appliance costs six dollars and forty-five cents. Illustrated with it on page 562 is some beautiful Ambassador ware in ivory, with wide band of cobalt-blue edged with a thin, gold line. On the tray is a delicate bit of handmade mosaic linen. Near-by, we found cups of English china in bright assorted colors at fifty-nine cents each that also would lend cheerfulness and charm to a tray.

Of all the ways of making good coffee, one of the most reliable is the old "boiling" method which is really not boiling at all. This allows one dessertspoonful of finely ground coffee to each coffee cupful of boiling water. Mix the coffee with the white and shell of one egg in the coffee pot. Pour in freshly boiling water. Let stand on the back of stove for five minutes where it will steep, not boil. Pour a scant half cupful of cold water down the spout and let stand two or three minutes. Pour through a strainer into the serving coffeepot.



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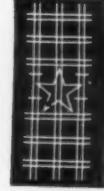
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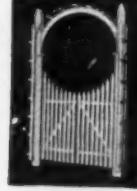
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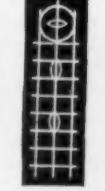
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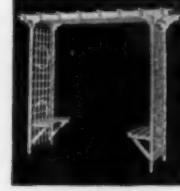
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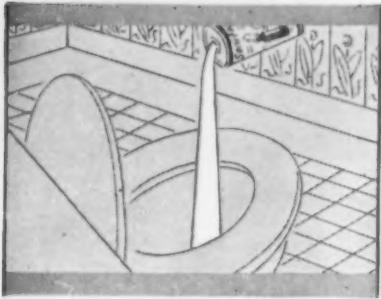


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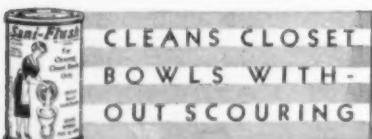


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Colonial Damper

Variety in dining rooms

Continued from page 561

foil papers in panels or over the entire wall surface—an effect that is delightful with modernistic furniture, Oriental lacquers, and with many kinds of painted furniture. As another alternative, the walls may have panels of carefully chosen wallpaper or tapestry, or they may be painted in murals which are coming more and more into vogue even in the simple home. These interiors are suited to the Georgian English as well as to the heavier English periods which preceded the Georgian. Similar treatments are often given rooms in which the French Louis periods of furniture are used.

The walls may be papered all over in any period and coloring to suit almost any style of furniture, so adaptable have the wallpaper designers become in the last few years. Some wallpapers are not only colorfast but washable as well. Other washable wall coverings, in a great variety of patterns and colors are also available.

The walls of the dining room may be a combination of wood paneling with painted, plastered walls above; or wood paneling around the fireplace and along one wall with wallpaper used elsewhere in the room. Such paneling may be stained, painted, lacquered, treated with varnish and wax, or simply with wax, or with oil. According to its treatment, it is suited to rooms of Early American or of Georgian English inspiration, and to Spanish and Italian styles as well as to the William and Mary, and Elizabethan English furniture.

Such a wealth of possibilities for dining room backgrounds only confuses the home decorator unless she first works out a plan for the room, correlating the decorating colors and their application with the furniture already on hand or with the style of furniture which she has decided to introduce. Once this important question of furniture is settled, the decorating plan can be built around it. In almost any other room, the plan comes first, and selection of new furniture and the retained old pieces are made to fit into it. But dining room furniture is less easily wielded. By virtue of its important place and use, it dominates the room and the decorative scheme, therefore, should be keyed to the furniture.

The varieties of furniture offered in furniture and department stores today are so interesting and delightful that charming and effective rooms may be easily planned. There are excellent reproductions of Early American Colonial styles in pine and maple, the settler furniture so admirable in simple country cottages and little suburban homes as well as in many town houses. There are fine mahogany and walnut reproductions of furniture which Philadelphia and Boston like to claim as their own, the Chippendale, Sheraton, and Hepplewhite of English origin, and the Phyfe of American fame. There are excellent copies of French Empire and Directoire dining room furniture, especially suited to city houses and apartments, and to small dining alcoves, and breakfast rooms. The sturdy American Empire, also, has been copied and is finding a true wel-

come at present among many home makers.

There are reproductions of early English periods, as well as handsome Spanish and Italian tables, chairs, and cupboards and delightfully simple sets of provincial furniture inspired by the country pieces of France, Italy, Spain, and Sweden.

There is a noticeable tendency in city shops toward Empire and provincial styles with a steady increase also in the number of Spanish pieces shown. The demand for English and American reproductions continues too.

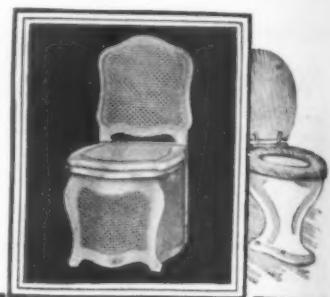
Once the dining room furniture is chosen, its surroundings are easily planned. Not only is there great variety in the kinds of wall treatments possible, but curtains are equally varied. Manufacturers are making drapery and upholstery fabrics to blend with every period. Linens, chintzes, rayons, celanese, silks, mohair, and combinations of these are offered in formal and informal patterns, gay colors, and dignified effects. Some are sheer and light in weight, and others sufficiently heavy so that if the demand is for rep, velvet, or ponderous silks, they are to be had, side by side, with simple cretonnes and printed linens.

Rugs, too, come forward in a wide array of period developments. There are large, solid-colored rugs and carpets, figured rugs and carpets, hooked or braided rugs, rugs in Oriental patterns, as well as a host of fine composition floorings in the linoleums and cork carpetings to be chosen for dining room use.

The smaller details—lighting fixtures and hardware—are similarly developed so that if the room is ultra modern, the smallest detail of the wall sconces and the door handles may also be modern. Or, if the room is Old English, there are Gothic iron lights for the walls and bronze-iron hardware fixtures for doors and windows.

Of the dining rooms illustrated, there is one example of the simple Colonial interior where pine paneling is used around the old fireplace and part way up the wall, all around the room. This woodwork is painted white, against which the old H-hinges and other examples of wrought iron are sharply and effectively displayed. The rest of the wall surface is covered with an old-fashioned pictorial wallpaper, delicate enough in pattern to prevent its figures from claiming too much attention. On the wide board floor, which has been painted and given a coat of water-and-scratch-proof varnish, there are rag rugs. The furniture is a mingling of several Colonial styles.

Had this been an American dining room of a little later period, it could have Queen Anne mahogany chairs and a pedestal table, the rug a more sophisticated one of Oriental pattern, the mantel and woodwork painted a warm gray while a handsome foliage wallpaper of floral, tree, and bird design could be used, making a beautiful background for the dignified furniture. Because there would be so much pattern in the wallpaper, none would appear in the draperies. These could be of two-toned rep silk with sheer net glass curtains.



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SHOP WINDOWS OF MAYFAIR

BY SHIRLEY PAINE



Any of the articles shown in our magazines may be bought through our Shopping Service at no charge to readers. Send order and check payable to Shirley Paine, care American Home, 244 Madison Avenue, New York.

FROM a shop where one always is certain of finding something new and interesting comes this Colonial wall bracket oil lamp adaptation with reflector mirror. Painted green, red, ivory, or black, antiqued and striped in contrasting colors that are very effective. Black not antiqued. Ht. about 12". Lamp, bracket, mirror, and chimney, \$5.50. Hand-done parchment shield to match, \$2.75. Electrified with cord. Fine for summer homes, halls, nurseries, etc.

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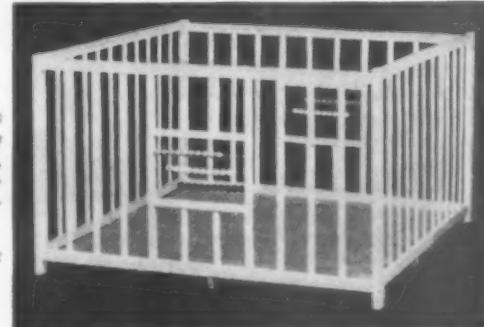
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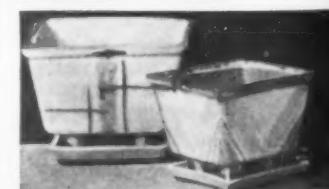
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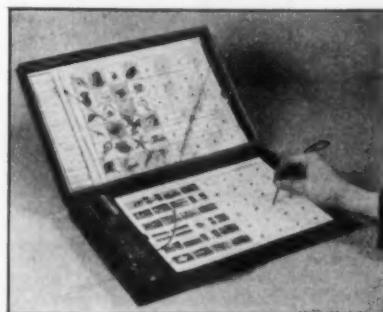
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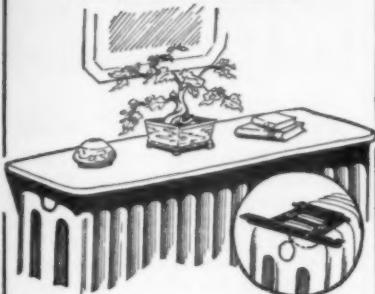
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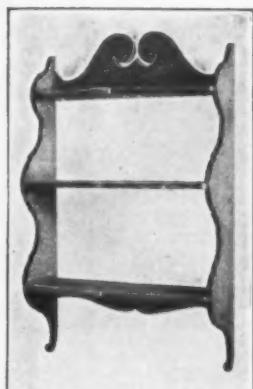
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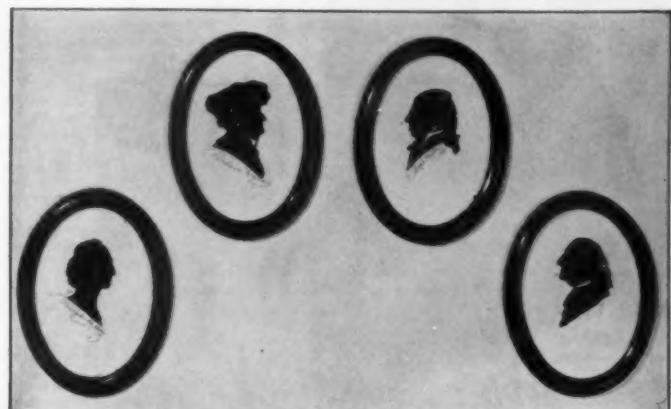
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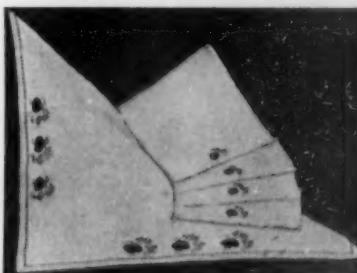


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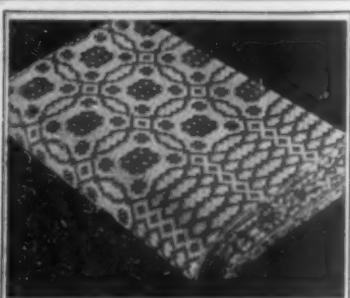


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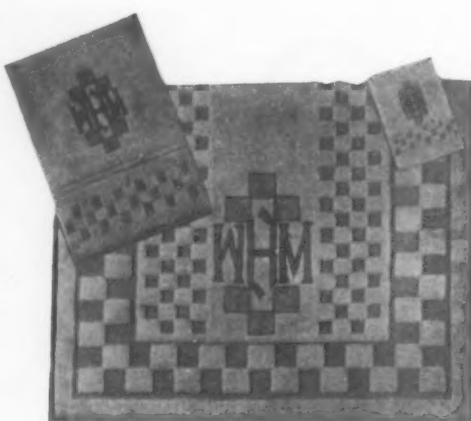
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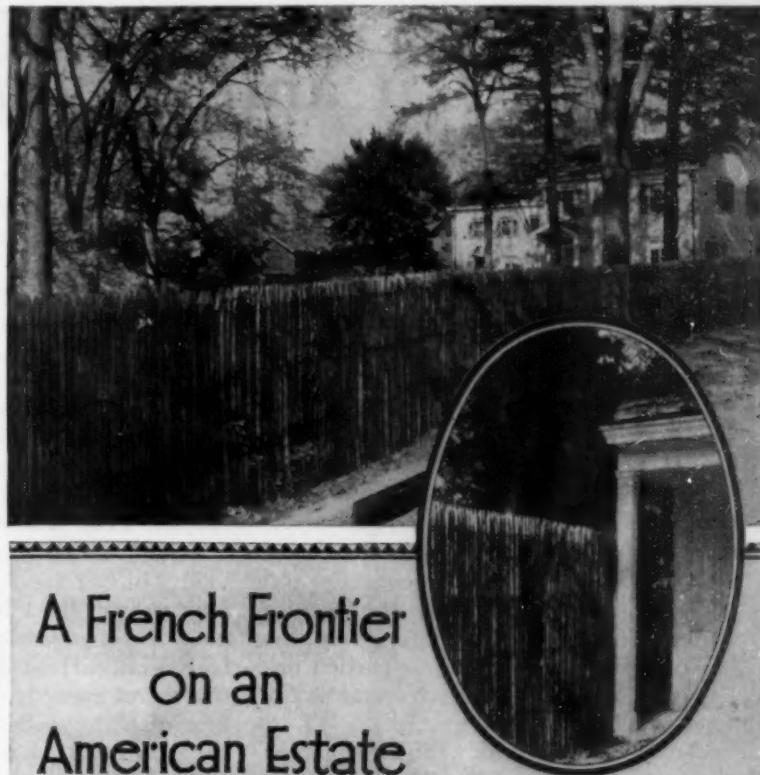
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French Provincial it is called. Its name brings to mind its inspiration...sturdy...protective...graceful. From the provinces of southern France where thrift and decorative qualities are anticipated equally.

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Only live young chestnuts are used to make its lasting palings. Copperweld rust-proof wire is used to weave them together and a firm stripping across the back insures them against the wear of time and the elements. The natural wood requires no painting. Comes in four heights 6'6", 4'11", 3'10", 18", in full five foot sections ready to erect.

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In and About the Garden



AND yet another group of serious workers have gone into conclave and evolved another new special society for the classification of a particular flower. This time it is the Fuchsia. The headquarters are at Berkeley, California; Mrs. Evelyn Steel Little, the Secretary. That, of course, explains a great deal. Perhaps two generations ago the Fuchsia was at the height of its glory as a cool greenhouse and summer bedding plant in the eastern states. The transfer of interest to the hardy plants of the outdoor garden has left the Fuchsia in the lurch as far as the East is concerned.

On the Pacific coast, with its different climatic conditions, it is quite understandable that the Fuchsia would not lack for friends because it is indeed one of the most gracious as well as one of the most graceful of the flowering shrubs. The pendant multi-colored flowers, quite large and conspicuous, and yet quite graceful, make the Fuchsia sufficiently arresting on first acquaintance. Soon after it was introduced into European gardens, hybrids and crosses began to appear and it became really popular. Actually hundreds of reputed species and varieties were named and the confusion as to whether or not they were all garden forms has probably never been quite unravelled, so that there is plenty of field for the operations of the American Fuchsia Society in the region where the Fuchsia flourishes. It may have before it just as big a task and render just as big a service as the American Peony Society had in untangling the confusion with that popular garden flower.

The appearance of an organization in the interest of any particular flower usually is the positive expression of a revival in interest. In much cultivated groups where varieties have some permanency there is naturally a good field of endeavor for the worker. I do not think that the Fuchsia will again reestablish itself in popular favor in the East, not until our entire present viewpoint on gardening and plant material undergoes a revolution.

Unravelling the tangle of the old-time varieties that have been masquerading as species is likely to prove quite interesting to investigators. Old-time horticulturists were somewhat given to introducing home-made varieties under the guise of natural species from abroad. It was in keeping with the spirit of the times, for any effort of the culturist to improve a plant that might possibly have put upon it the stigma of "upsetting the laws of

nature" was largely frowned upon. Commercial horticulturists met the situation in a practical way. Thus, also, the Heaths and Epicaris and other plants, for that matter, that came from the Cape of Good Hope and which lend themselves easily to seedling variation and crossing, were introduced into the trade as natural species. That is an old story now.

I well remember one of the old-time figures of European horticulture recounting to me in the lobby of an old hotel in New York, razed long ago, how to him had been entrusted the job of keeping the secret records of a then prominent firm of plant dealers in London specializing in such novelties and who were "successfully importing" new species from "abroad." Times have changed. Alfred Outram is dead twenty-five years or so, but some of the old-time horticulturists may recall the bluff wholeheartedness of this amazingly informed plantsman who saw so much of the beginnings of the things that we are enjoying as commonplace to-day, who in his last American journey was an emissary for Suttons.

AN OLD WORLD STORY

It is around the Fuchsia, by the way, that there is told one of the most romantic stories of plant introduction. It has been reiterated over and over again, and is probably true. According to the story, the first Fuchsia was brought into England by a returning sailor who had gathered it up in his travels and gave it to his mother who kept the plant growing in the window of her house in the east end of London (Wapping, to be exact). Seen in the window by James Lee, then of the famous nursery firm in the West End of London, Lee & Kennedy, he approached the owner of the plant and after a good deal of bargaining succeeded in overcoming her sentimental objection to parting with the plant because of its associations. As I recall the story, Mr. Lee finally obtained possession for the sum of about half a guinea (about \$2.50) or it may have been one whole guinea! At all events, it was all the money he had in his pocket at the time, which he threw down on the table. He would have been willing to pay more, to give all he had at the moment, to gain possession of this extraordinary new plant. It is unfortunate that there is quite a doubt at this date as to just what particular Fuchsia it was that Mr. Lee obtained possession of in this dramatic manner, megellanica or coccinea. After all, it doesn't much matter.

HAVE WE LOST THIS?

Speaking of old time plants, my mind runs back to the real old fragrant Musk which apparently has completely disappeared. How, or why, no one knows; but true it is that the bright yellow flowered old-time Musk with its clammy, sticky leaves which I remember growing in every hothouse and completely saturating the atmosphere with its characteristic heavy odor is nowhere to be found to-day, apparently neither in America nor in Europe. I should be thrilled, indeed, if this little observation might result in uncovering the mere trace of an old-time fragrant Musk. Or, has anyone even got a photograph of it?

SOME BOOKS TO READ

If the garden contemporary literature is a fair index of the popularity of a given subject, then there are two outstanding centers of interest at this present moment—rose growing and rock gardening.

As to the Roses, that has been a long sustained, slowly swelling, recognized interest. Rock gardening is newer. I can easily recall the time when the idea of talking about rock gardening in a gardening publication was the extreme height of pedanticism—oh yes, it was very "high hat"! But to-day the amateur who doesn't acknowledge at least a sympathy with rock gardening is almost without the pale. The budding rock gardener has long wanted a really comprehensive, practical, constructive, and yet simple manual and routine of practice, taking the subject matter in hand from the first beginnings. This, I think, he at last has available in Archie Thornton's *Rock Garden Primer* (A. T. De La Mare, price \$2.15). There are other books that deal comprehensively and authoritatively with the plants that go into the garden—Mrs. Louise Beebe Wilder's *Pleasures and Problems of a Rock Garden*, for instance, with its hundred photographs of plants growing in American rock gardens, and more advanced readers find Farrar's *English Rock Garden*, in which he paints plant portraits with words of romantic fervor, a fascinating book.

Recently I have mentioned a couple of other little handy manuals, but in this new primer the author has succeeded in going down into the very beginnings of things. In fact, he tells a great deal more about how to make the rockery, how to plan it, how to put in the rocks, how to use the rock effects in a different situation, etc., than is the case in any of the other books. (Continued on page 660)

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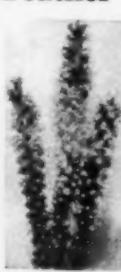
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Liatris, or Blazing Star. A charming, newly popular perennial plant, hardy and easy to grow. Clumps throw many feathery spikes, four to six feet tall each summer. A blaze of rosy-purple from tip to ball July to September. Always in demand as long-stemmed cut flowers.

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New Chinese Regal Lily

This beautiful new lily comes from Northwestern China which is a guarantee of its hardiness. Bailey's Encyclopedia of Horticulture says of it: "One of the most beautiful of all known lilies."

The exquisite blending of tints and colors forming a charming contrast with the rich, deep green foliage. Highly recommended for general culture. The large trumpet-shaped fragrant flowers are pure transparent white with a distinct rich canary-yellow throat and orange stamens. The buds and outside of petals are delicate pink, which is often reflected through the petals. Height 3 to 4 feet; mature bulbs, producing 5 to 10 flowers in June and July.

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From Europe

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3710 Gay Feather, each 30c, 3-80c, 6-\$1.50

3825 Hardy Ferns, Set of 4-50c, 3 Sets \$1.25

3826 Delphinium, 20c, 3 for 50c, 6-90c, 12-\$1.75

5703. Combination, 4 Begonias, 12 Lily of the Valley, 1 Regal Lily, 1 Chinese Lantern, 1 Artemesia, 1 Gay Feather, 4 Hardy Ferns, 1 Delphinium

Total Value \$3.15 for only \$2.50

156 Page Spring Garden Catalog Free

NAME _____ TOTAL _____

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5704 Detroit Avenue . . . Cleveland, Ohio
Nation Wide Seedsmen and Nurserymen

Plan Now



Just remember this—to begin with, your garden is soil . . . only soil . . . and the manner in which you prepare that soil will positively determine how well satisfied you will be with the plants you grow.

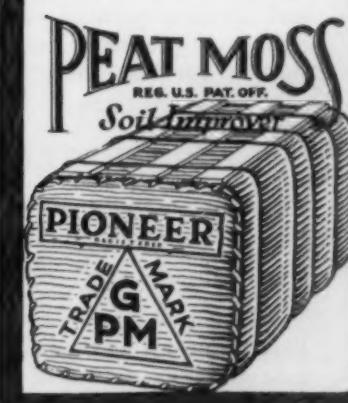
Plants cannot move around to secure their food and drink, so the soil in which they grow must attract and store sufficient for their needs.

In their efforts to produce this soil condition, people often over-fertilize when they should properly condition the soil—make it physically correct.

Too much sand, too much clay, or garden loam that lacks organic matter and humus, is not in the right condition to produce good results.

Let us tell you more about this necessary basic starting point, in our free descriptive literature. Small sample bale (about 2 bushels) \$1.50 postpaid. A little GPM dug into the soil, like manure, each season, will keep it in healthy condition and produce better blooms.

Atkins & Durbrow, Inc.
B-25 Burling Slip, New York, N. Y.





Garden Reminders



In gardening a date can only be approximated. Generally the latitude of forty degrees at sea level and a normal season is taken as standard. Roughly, the season advances or recedes fifteen miles a day, thus Albany would be about ten days later than New York (which is latitude 42).

IN GENERAL

March, month of spring fever and outdoor activity!

The northern gardener takes a deep breath this month and surveys his garden, knowing that before long he will have beautiful flowers, fresh vegetables, and delicious fruits, and that he will truly be monarch of all he can see.

The hotbed which was prepared last month will be pressed into service now, and he will get a start on his neighbor, so that when he has his own vegetables on his dining room table and his own flowers in his living room, his neighbor will still be buying at the florist's or the produce dealer's, and prices will be high.

The care of the hotbed is not a strain, though it will take a little time. The tiny plants will need attention. They must be given air and water, and the frames must be closed on cold days and nights. Seedlings will grow rapidly, and as soon as large enough and the weather is settled, they must be transferred to the garden.

Do not make the mistake of planting seeds outdoors on the first or second warm day. Last year the first few days of March were exceedingly warm, and I took out my golf clubs, polished them, and turned my thoughts to the day when I could play my first eighteen holes. But, I did not dare plant any seeds outdoors. Our climate is much too fickle. And, true enough, along came a cold spell. Then, later in the month, came another warm spell. On the 22nd of March the mercury rose to 75°, but even then it was not safe to plant outdoors, as several gardeners learned to their sorrow. It is never safe to start seeds, except those of the hardiest plants, outdoors until the very last of March or even the middle of April. The garden, however, can be given its final cleaning up, garden furniture, fences, trellises, and lattices painted, and the winter coverings gradually taken up. Keep those coverings handy, though, in the event of an April frost.

NORTH

Don't let the first warm days fool you. It is not time for outdoor planting.

Sow seeds of half hardy annuals in hotbed.

When ground is workable, seeds of hardy annuals may be sown, though the safe rule is to wait until next month.

Give lawns top dressing of bonemeal.

The latitude of Philadelphia is a week earlier. Also allow four days for each degree of latitude, for each five degrees of longitude, and for each 400 feet of altitude. Latitude 40 approximates a line through Philadelphia, Pa.; Columbus, Ohio; Richmond, Ind.; Quincy, Ill., Denver, Colo.

Put new seed where necessary, the last of the month.

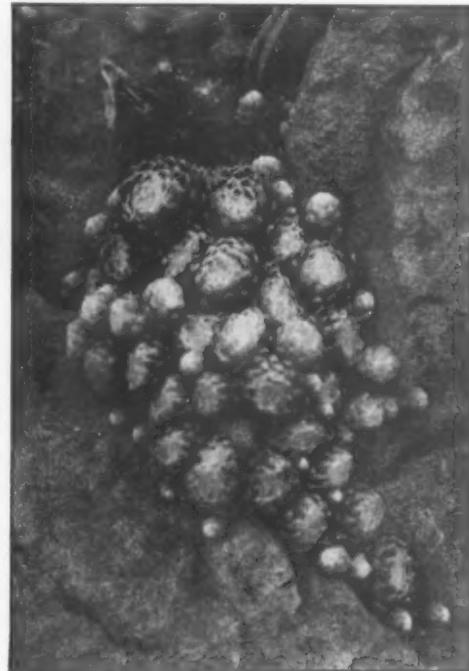
March 31st is about the earliest safe date for Sweet-peas.

Loosen protection around bulbs and perennials. Sow Beets in hotbed.

Prune Honeysuckle and Clematis.

Take dead wood from Rambler Roses.

Take cuttings of Geraniums, Chrysanthemums, Coleus, Ageratum, Hydrangeas, and Fuchsias indoors.



Spider-web Houseleek (*Sempervivum arachnoideum*) is welcomed to the sunny, dry rockery, finding a happy home in any tiny fissure of the rock. Easily recognized by its silvery web. A single crown detached and planted will quickly start a new colony.

themums, Coleus, Ageratum, Hydrangeas, and Fuchsias indoors.

Graft Apples and Pears, also Plums and Cherries. Plant fruit trees.

Trim up Blackberries and Raspberries.

Start early Cabbage, Cauliflower, and Celery seeds in hotbed for an early crop.

If weather is mild, start a few Peas, Radishes, Parsnips, Beets, and Carrots outdoors the last of the month.

Cabbage plants wintered over in the coldframe may be put out about the 25th. Make new Asparagus beds.

Transplant Lettuce seedlings from winter frames.

Sow Tomatoes, Peppers, Cucumbers, Melons, Eggplants, and Spinach in hotbed about the 20th.

Remove covering from Roses about the 15th. Spade up the garden beds.

Finish all pruning.

SOUTH

In the South the planting season has arrived. By the end of the month most annuals may be sown outdoors. Sweet-peas started before the fifteenth, seedlings transplanted from the frame to the soil, and protection removed from plants. But here, too, care must be exercised lest a late frost kill all the good work. Keep mulch and covering available to put around plants, until the weather is safe.

Take cuttings of Fuchsias, Lantanas, Carnations.

Sow Sweet-peas before the 15th.

Prune hardy Roses. Remove protection about the 15th.

Force double Tulips at once if you want them.

Sow seeds of tender annuals in cold-frame. If the weather is mild they may be sown outdoors soon.

Continue successive sowings of early corn.

Sow all varieties of Beans for an early fall harvest.

Sow Cucumber seeds outdoors.

Take coldframe Tomatoes out and put into the ground about the 15th. Be careful, however, in the event that the end of the month brings a frost.

Sow late Tomatoes outdoors late this month.

Mulch Strawberry beds.

Plant Squash seeds, also Melons, in hills six feet apart.

Transplant Eggplant from frames. Start seeds outdoors.

Sow Lettuce in drills, and thin out later. Don't transplant at this season.

Plant Okra about the 20th.

Sow Early Peas.

Harrow Irish Potatoes sown last month, as soon as they begin to show. Keep weeds out.

THE WEST COAST

Continue sowing bulbs of Gladiolus every ten days.

Plant Dahlia tubers for bloom early in June.

Prune Poinsettias way down.

Start new lawns.

Divide late summer-blooming perennials.

Sow seeds of annuals as soon as the weather settles.

Set out fibrous-rooted Begonias. Give them a little shade.

Continue to take cuttings of Geraniums, Begonias, and Coleus.

Almost the last call on fall perennials.

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1930 Seed Catalogue and 25-Cent Rebate Slip —Only 10c



Giant Waved
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Poppies

MAIL the coupon with only 10 cents, and we will mail you "Everything for the Garden," Henderson's new seed catalogue, together with the new Henderson 25-cent rebate slip, which will also entitle you, without charge, to the Henderson specialty offer of 6 packets of our tested seeds with your order.

These 6 packets are all seeds of our own introductions, and are among our most famous specialties—Ponderosa Tomato, Big Boston Lettuce, Early Scarlet Turnip Radish;—Invincible Aster, Brilliant Mixture Poppies and Giant Waved Spencer Sweet Peas. These, like all Henderson's Seeds, are tested seeds.

For 83 years, HENDERSON'S TESTED SEEDS have been the standard. Year after year, our constantly improving methods have enabled us to maintain our supremacy among American seed houses. The initial cost of your seeds is the smallest item in your garden's expense, and it is of advantage to plant seeds of recognized quality from a house of reputation and standing.

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This is a book of 208 pages, with 16 beautiful color plates, 192 pages of rotogravure in various colors, and over a thousand illustrations direct from actual photographs of the results from Henderson's seeds.

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vegetables throughout the Summer, and collections of flower seeds especially arranged for harmony of color and continuity of bloom.

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Early Scarlet
Turnip Radish



Big Boston
Lettuce



Ponderosa Tomato



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L. GIGANTEUM HIMALAICUM

better known species for those less experienced in Lily culture.

LILUM CENTIFOLIUM: This huge monster is supposed to have turned up in a cabbage patch in China. Shoots up a stem 10 to 12 ft. high carrying 12 to 18 large tubular white flowers, brownish on the outside and yellow in the throat. Extremely hardy and vigorous. July-flowering. Our initial public offering. Flowering Bulbs (February delivery) \$12.00 each

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LILUM SULPHUREUM: A beautiful species found in upper Burma. Funnel-shaped fragrant flowers, white at the tips where petals fold back. Claret red on the outside with a yellow throat. These bulbs may be started now in pots and planted out later to bloom in September. 6-7 ft. Bulbs, 8 to 10 inches.

Each \$2.00; doz. \$20.00

Special: One bulb of each of the above (3 in all) for \$16.00
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Our General Catalogue of Seeds, Bulbs, Plants and Horticultural Sundries, free on request

W. E. Marshall & Co., Inc.
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New York City

Gather some grapes next year!

Continued from page 575

space between plants, not less than eight feet, preferably ten. Small growers such as Brilliant, Eumelan, Iona, Delaware, and Jessica may be planted as close as six feet apart though more is better, especially where the soil is favorable.

Make the hole for each vine at least as deep as the roots are long. Throw the top soil in one pile and the poorer, lower earth in another. When the hole is deep enough, break up the bottom still deeper with the spading fork to help drainage and to encourage the roots to reach in every direction. When planting, keep the vine in place so its main stem is a little below the level of the ground and see that the roots spread out more or less as the hole is being filled. Break up clods and, if the top soil is good, shovel in that first taken out of the hole. Pack this thoroughly as you proceed and add other surface soil until the roots are completely covered. Finally, finish off with the poor subsoil. Thus you will give the vine the best possible conditions to start, and the weeds the least encouragement in the subsoil now on the surface.

Never yield to the temptation to put manure or chemical fertilizer in the holes or mixed with the soil close to the roots. Both form strong solutions that destroy the roots and kill the vines. If you can conveniently get bones, however, it is a good plan to put even a pailful in each hole. They decay slowly and the vines feed on them for several years.

Now we come to the training upon which early bearing depends more than upon anything else. This, fortunately, is simple. Cut back the strongest stem so as to leave only three buds. Normally one is at each joint. Some may have been accidentally broken off. Therefore, to have three buds it may be necessary to have four, five, or more joints. Cut off all the puny shoots, if any, so as

to concentrate the vine’s vitality in the three buds.

When shoots begin to develop from these buds (usually in two or three weeks) be exceedingly careful to avoid hitting them because a surprisingly light touch will knock them off. The reason for allowing three buds to grow is to have two to fall back upon in case one is broken off.

When the woodiness has developed, tie the strongest stem loosely to a bean pole and cut the others back so that only one leaf is left. The pole is merely to keep the vine off the ground and make it grow vertically.

The vine will probably need no other attention until next March. If it has grown less than three feet, you had better cut it back to only three buds and start over again because it is not strong enough to bear fruit. This cutting back will result in a far better vine than if you treat it as if it were strong.

If the stem is four or more feet long, you may cut it back about one third to one half and fasten the remaining stem, which is to become the trunk, securely but not tightly to the stake—unless you want to put up a trellis. Examine every inch of the vine and remove every tendril, if any, that has coiled around the stem.

Every bud left on this cane or trunk is capable of producing a green shoot and each shoot may bear one to five, though usually not more than three, clusters of grapes. As the vine is so young some of the shoots may bear no fruit so you may cut them back so as to leave only one leaf. The others you need not cut. Except for this shortening, do no other pruning during the growing season. The grapes will ripen in August, September, or October according to variety.

In February of the following winter cut back the branches to only one or two joints to form “spurs” or cut all but (continued on page 654)



(Above) Four cane “Kniffin” system after pruning. Besides the four canes fastened to the vines, two spurs marked “S” are left to develop a head as the original is becoming gnarly

(Below) Four cane “Kniffin” system of training vine before pruning. “A” and “B” arms which produced fruit-bearing shoots last year to be cut at “X.” Similar arms at left



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O. K. Plant Spray...the nationally
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SCALE-O...the powerful
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GREEN PEAS, and plenty of them, from June to August—if you follow the simple directions.

Plant this collection of 6 choice varieties all at once this Spring, just as soon as the frost is out of the ground,—and they will mature in the order named—producing a steady procession of big, mouth-watering crops from about June 20th till late in August.

The reason for this is evident. Peas must develop their roots in cool weather and so are able to supply sufficient moisture to leaf, flower and pod as they rapidly multiply under the summer sun. On the other hand late planted peas are almost always a disappointment, as every experienced gardener knows.

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Schling's Pedigree Extra-Early—2½ feet. The earliest Pea grown: large.
Grande Prosperity—3 feet. An early fine wrinkled Pea of delicious flavor.
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Dwarf Champion—2½ feet. An enormous cropper. Broad pods, very sweet.
Improved Telephone—5 feet. Enormous pods, filled with Peas of the finest quality.

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Absolutely New!

A \$15.40 value for \$12.00

New Zealand Poppy Orange Gold—In this lovely new shade the gold tone is of the most shining brightness and produces a marvelous effect.

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Ostrich Plume Cockscomb, Heatherbell—Great trusses of elegantly feathered and handsomely interlaced plumes strikingly beautiful. Offered in two colors—Heatherbell light, terra-cotta pink tipped with bronze.

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Larkspur, Los Angeles—Rich salmon undertones overlaid with a brilliant rose.

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Passiflora Aster—Yellow—Deep yellow, paling slightly as the flower ages. Of large size, very double.

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Hetherell deep, iridescent rose.

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Mammoth Column Larkspur, Exquisite Pink Improved—Long upright spikes clustering closely around the center in great abundance, rival the delphinium in height and stately columnar beauty. Excellent for cutting.

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Giant Sebastosa, Peach Blossom—Lovely shade with numerous rows of broad guard petals and a cushion of finely laced center petals.

Pkt. \$1.00

Calendula, Campfire—A rich, glowing, brilliant orange with scarlet sheen. A distinct new type. The flowers while large, are very flat and have not the heavy appearance of the regular Calendulas.

Pkt. 35¢; 3 pds. for \$1.00

Aconites, Annual Blue Bird—Bear large umbels of vivid indigo-blue, forget-me-not-like flowers, in luxuriant bouquet on 18-inch stems.

Pkt. 50¢; 5 pds. for \$2.00

Zinnia California Giant, Miss Wilmott—Flowers of the most delicate of salmon-pinks. A great acquisition.

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Gypsophila Elegans, Crimson—Crimson Baby's Breath of fairy-like growth. Especially attractive in combination with other flowers.

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Snapdragon, Indian Summer—A marvelous color, rich velvety copper red,—rivals the gladioli in height and vigor.

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100 GLORIOUS GLADIOLI \$4.00

Choicest Mixture—including all the latest and most beautiful varieties such as the lovely Primulinus or Orchid Gladioli, running a gamut of subtle pastel shades from ivory-yellow to an iridescent bronze such as mark the finest nasturtium collections. Start planting April 25th and every 3 weeks thereafter to July 15th and enjoy a long procession of beautiful bloom.

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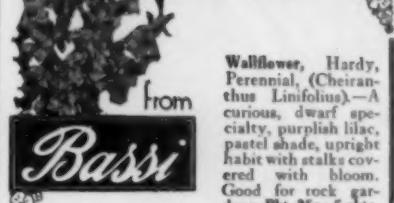
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Dependable, Delightfully Odd, New Flowers



Wallflower, Hardy, Perennial, (Cheiranthus Linifolius).—A curious, dwarf specialty, purplish lilac, pastel shade, upright habit with stalks covered with bloom. Good for rock gardens. Pkt. 25¢; 5 pds. \$1.00

Marigold, "Radio," Annual, (Calendula).—Petals beautifully quilled, have an extraordinary effect on the flower's appearance, perfecting such beauty of form that it should be in everyone's garden. Pkt. 25¢; 5 pds. \$1.00

Larkspur (Delphinium)—Blackmore & Langdon's Giants. A mixture saved from the finest prize-winners shown at different exhibitions in England. Spikes 5 to 6 feet high. The only one to receive R. H. S. medal in England in 1924 and 1925, and two in 1927. Pkt. 50¢; 1 oz. \$2.50

African Daisy Annual (Dimorphotheca Ringens).—A new form of the Veldt Daisy. Flowers large, inside pure white with a conspicuous blue ring around the center or "eye." Adds greatly to its beauty. Pkt. 35¢; 1 oz. \$1.25

California Poppy. New Frilled, Annual (Eschscholtzia Ramona).—A distinct, very charming type, the frills giving it the appearance of a double flower. A pale, glittering coppery gold with pink shadings, very pleasing. Unusually attractive novelty. Pkt. 25¢; 1 oz. 75¢

Heliopsis, Double, Perennial, Lemoine Strain.—This remarkable strain is a great improvement over the ordinary single and semi-double. Flowers are very large, brilliant golden yellow, twice as large as the ordinary variety on long, stout stems. Pkt. 35¢; 5 pds. \$1.50

Larkspur, "Los Angeles" Annual, (Delphinium).—Beautiful, new, double stock flowered Larkspur of vigorous habit, exceptionally tall. Blooms are a rich salmon ground, overlaid with a brilliant rose. Foliage is dark green, making the flowers stand out prominently. Pkt. 25¢; 5 pds. \$1.00

Toad Flax, Perennial, (Linaria Macedonica Speciosa) reselected.—Flowers resemble large, golden yellow snapdragons, stems averaging three feet. Attractive silver foliage. Easily grown from seed. Perfectly hardy; useful for rockery. Pkt. 25¢; 5 pds. \$1.00

Verbena, Mammoth Golden Queen, Annual.—As in Asters, a clear golden yellow is very difficult to produce in Verbena. Medium sized flowers borne on a vigorous vine, and everbearing and early. Valuable for bedding. Pkt. 25¢; 1 oz. 75¢

Zinnia, "Youth" Annual, Gold Medal, Dahlia Flowered.—Valuable new addition of the Dahlia Flowered type, a beautiful soft rose self. Flowers well formed, grown on robust plants. Very vigorous and free flowering. Pkt. 25¢; 1 oz. \$1.50

Ranunculus, "Double Giant French."—Large, double, buttercup-like flower on long stems. Beautiful shades of bronze, etc. Desirable as garden plant and cut flower. \$1.25 per dozen; 8 for \$1.00

SPECIAL SEED COLLECTION

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Special Offer On Montbretias

(Special Mixture) Beautiful gladiolus-like flower on long slender stem. Blooms from July to frost. A very satisfactory cut flower. 25 for \$1.50; 100 for \$5.00 Postpaid

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\$4.75 Value for \$4.50

10 Packets of Seeds here described \$2.00
25 Montbretias, special mixed..... 1.50
1 Dozen Ranunculus, special mixed 1.25

\$4.75 Value, all Postpaid for \$4.50

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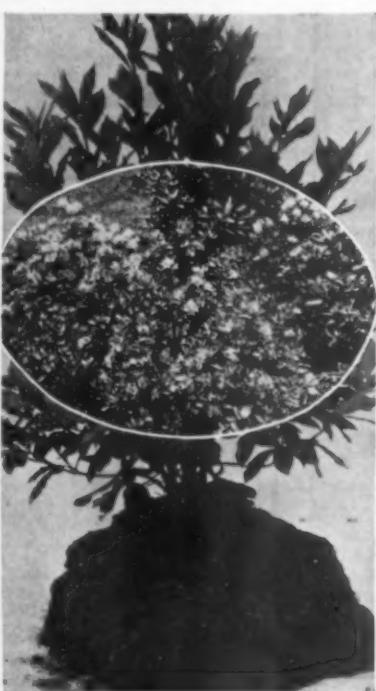
Unusual Ferns for the Rockery

For the first time in several years, the South has contributed some rather rare ferns to our extensive collection. Connoisseurs having rockeries will welcome these especially, for they are the pigmy folk of the fern world, growing from two to twelve inches high, depending on the variety. Here they are:

Campitosorus rhizophyllus (Walking Leaf Fern) 2-6 in.
Pellaea atropurpurea (Purple Cliff Braks) 4-10 in.
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Asplenium ebenum (Ebony Spleenwort) 4-8 in.
Asplenium trichomanes (Maidenhair Spleenwort) 2-4 in.
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Gather some grapes next year!

Continued from page 652

the topmost two off completely, leaving only the main trunk with two branches near its top. If you leave these latter two, shorten them so as to leave only five to ten buds on each. Shoots will develop from each bud on the spurs or the branches and each should bear one to five clusters.

The two most popular styles of trellises consist of two or three wires each. In one, the first wire is fastened two feet or more above ground, the second wire two feet higher up on posts set below the frost line in the ground. In the other, the first wire is about five feet from the ground and the other two about six inches higher, but at the ends of cross pieces two feet long nailed to the tops of the posts. In each case the trunks are fastened to the lowest wire between, not at, the posts and the arms extended out in each direction along the wires and fastened.

As the shoots develop they may need more or less tying on the former trellis; in the latter they may be merely lifted so as to hang on one or other of the upper wires. Never plant more than three vines, eight feet apart, between posts.

When pruning the vines in either of these cases, you must leave only the two canes nearest to the trunk for each wire. The arm that bore them you must cut just beyond where these canes start. With them you will then remove all the other canes. Finally you must shorten the remaining two

or four branches left to form arms and fasten them securely to the wires.

To attain success nothing helps so much as to grow high quality varieties that you can not buy in the stores and markets. I suggest that you omit Concord, Lutie, Lucile, and Champion because they are low grade; Jessica, Winchell (or Green Mountain), Norton, and Elvira because they are small; and Catawba, Berckmans, Clinton, Dutchess, Urbana, Mills, Iona, Goethe, Etta and Elvira, if you live north of Poughkeepsie, because being late varieties they often fail to ripen.

There are still plenty from which to choose. For white varieties Portland and Ontario ripen about August twentieth in southeastern New York where I live. Shortly after come Diamond, a little later, Martha, and Niagara and, finally, Empire and Pocklington—seven white varieties covering nearly two months. Among the reds we have Moyer (like a larger Delaware) ripening about September first, then Lindley and Brighton, then at intervals of about a week Goethe, Brilliant, and Delaware, Salem, and finally about October twentieth Vergennes—six or seven weeks of reds. The earliest good black is Fredonia which ripens about August twentieth followed in two weeks by Moores Early, in another week by Worden, then Barry, and a week thereafter by Campbell, Herbert, and Hubbard, and finally by Wilder in early October.

Planting plans for rose gardens

Continued from page 578

the effect will be good. Clipped, formal hedges are delightfully artistic, but they must have regular and frequent pruning or their unkempt appearance will detract from the beauty of the rose garden. A fence either of wire or lattice is doubtless the most practical of all enclosures. A wire fence is the least expensive in both first cost and upkeep. When erecting a fence of any kind, be sure of the posts. If poor posts are used and they give out, it is a difficult and troublesome job to replace them. The best quality of cedar posts or, where available, pecky cypress, are worth all they cost.

A fence is an ideal support for Climbing Roses. A white painted lattice fence, covered with Climbing Roses, makes a never-to-be-forgotten picture. The lattice, however, requires regular and frequent painting which cannot be neglected. In a garden of my own some years ago, I built a fence of redwood lattice, staining it with raw creosote. The effect was good and the upkeep, during the ten years I kept the place, absolutely nothing. The height of the enclosing fence can be from four to six feet. The higher it is, the closer together the Roses may be planted. The garden plans given on page 578 contemplate fences six feet tall.

The location of the rose garden should be such that it will receive full sunlight at least two thirds of the day. Roses succeed best where there is a free circulation of air, but relish protection from strong winds. The

size will depend a great deal upon how much time and money you are able to devote to it. A little garden, twenty by thirty feet, as shown by the plan on page 578 will accommodate about one hundred twenty-five bushes, divided among five groups, Hybrid Teas predominating.

The garden plan providing for the inclusion of rose beds along with borders of annuals and perennials, surrounded with a shrubbery background is not exactly according to the rules, but it will suggest a way to many who otherwise could not have Roses. This plan also accommodates about one hundred twenty-five bushes with Hybrid Teas predominating. These little plans are drawn exactly to scale and you will find they will hold just about the number of plants shown. The four beds are four feet wide with three-foot paths. The three lengths of clipped hedge and the seat at the end of the center axis provide a certain degree of formality.

The third plan provides a more elaborate layout and while it is not large, only fifty by thirty feet, it contains nearly everything a good rose garden should have. Surrounded by a six-foot fence well covered with Climbers, the two further corners accented by tall Pyramidal Arborvitae backing up the seats, with the gazing-globe making a central point of interest, the artistic setting of the Roses will make a garden that as a whole will be ideal. This space will accommodate more than three hundred and fifty Roses as planned.

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O. M.

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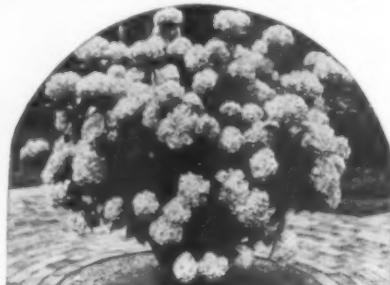
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**GLENWOOD
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Some attractive shrubs for fall flower

Continued from page 577

There are several shrubs that continue their bloom from midsummer into a later season and may very appropriately be considered here. One of the most attractive of these is the Garden Abelia (*Abelia grandiflora*). There are more than twenty different species of Abelia, rather oddly distributed; two of them come from Mexico, one from the Himalayas, and all the others from central and eastern Asia. And out of them all there has been developed a hybrid, the Garden or Glossy Abelia, that is one of the hardiest (it grows as far north as New York) and most free flowering of them all. It has an unusually long flowering season, frequently from June to November! Surely that makes it especially desirable. It is not a large shrub, but rather small and modest, delicate in foliage and general appearance. The leaves are attractively shiny and half evergreen; the flowers, likewise, are rather dainty, tubular, and pinkish. Why not set a few of these modest plants in the back of the flower bed where they will bloom all summer?

Then there is the well-named Butterfly-bush (*Buddleia davidii*) and its several varieties coming from China. It begins to bloom here in New York City about the middle of August. It is a taller plant than the Abelia, as a rule attaining a height of about eight feet. Its small flowers are lilac-colored and occur in great masses close together in dense terminal panicles like a bottle brush four to six inches in length or sometimes longer. It is altogether a different type of plant from the Abelia. Its leaves are long, four to ten inches, not shiny but very conspicuously hairy. The several varieties are probably more desirable than the species, some being more robust and having larger flowers varied with orange markings. The latest of these in full bloom generally during September is the var. *Wilsoni*. Unfortunately, the Butterfly-bush is not entirely hardy and must be protected by dry leaves around the base. If killed to the ground, they will gen-

erally push forth young shoots in the spring and bloom the same year. Indeed, hard cutting back each year gives the best garden plants. They had better be used as a background for the herbaceous bed along with the evergreens rather than in front.

Another shrub with dainty light purplish or violet flowers, sometimes dull or even white, is the Matrimony-vine or Box-thorn (*Lycium halimifolium*). This is an old-time favorite, but now being overlooked somehow. It comes from Asia and blooms during late summer. The Chinese Matrimony-vine (*Lycium chinensis*) is equally desirable and both are especially attractive in autumn when the long and slender branches are loaded with scarlet or bright red fruits which contrast well with the green foliage that remains fresh and unchanged until after the first severe frost. The presence of fall fruit scattered in a garden lends a note of colorful beauty.

Of the multitudinous species and varieties of *Spiraea* several are later blooming than the others, but few, if any last longer than August. If you have room where these beautiful plants may be grown and displayed to best advantage, and if those that flower in May delight you, why not supplement them with later blooming forms rather than disturb a splendid mass effect by entirely different plants? Many of these late forms have pinkish flowers that appear in very compact terminal spikes, not individually on the twigs as in the earlier types, and in themselves lend variety to the planting. Among these pink forms are the Hardhack or Steeple-bush (*Spiraea tomentosa*), a very fine species; *S. douglasii*, *S. billardii*, *S. menziesii*. Those with pink flowers in broader flowering masses are *S. sansouciana*, *S. densiflora*, *S. margaritae*, and *S. bullata*. Those with white flowers that are sometimes flushed pinkish are *S. latifolia* and *S. alba*, both of which are known as Queen of the Meadow or Meadow-sweet; *S. notha*, *S. conspicua*, and *S. albiflora*. (Continued on page 660)



Well called Butterfly-bush indeed, for the "flies" haunt it. *Buddleia variabilis* comes to us in varying shades of purple with various names, too

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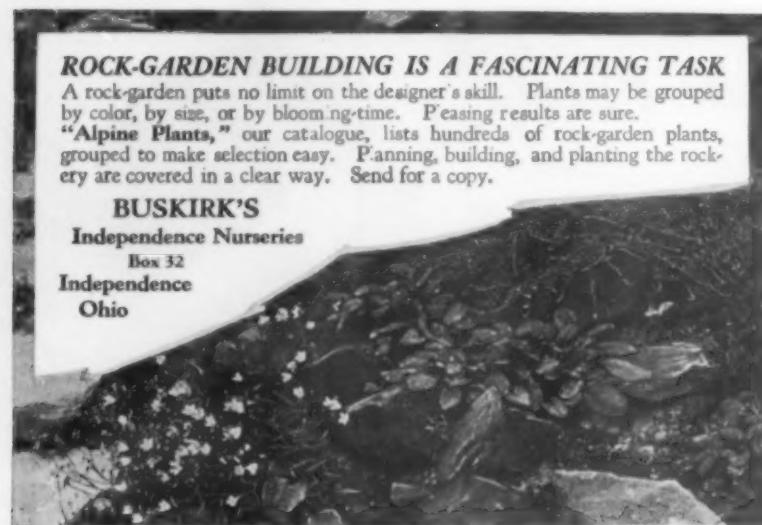
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DINGEE ROSES

Some attractive shrubs for fall flower

Continued from page 656

For the last I have reserved two shrubs which to me are as choice as any. Selecting plants, after all, like admiring pictures is purely personal, but were it not for difference of opinion we might not have the varied selections of art and flowers to choose from that we do have. I refer now to the beautiful Rose of Sharon, known also as Althea, which, too, has come to us from that marvelous bower of blossom, China. And the second, I am proud to say, is native to our own Atlantic Coast, the Sweet Pepperbush.

Althea, technically known as Hibiscus syriacus, is sold by American nurserymen in no less than thirty different varieties whose color characters range from blue-purple to violet-red flesh color and white with the flowers single or double and the leaves normal or variegated. Rose of Sharon thrives in any good soil and may attain a height of twelve feet. It is frequently employed to form hedges in which use it certainly is a thing of beauty, especially when laden with its charming blossoms. The leaves alone are attractive for they are rather small and generally three-lobed.

The Sweet Pepperbush (Clethra alnifolia) is one of the most deliciously fragrant shrubs that one may possess. The flowers are white, small, and appear in elongated clusters each of which stands erect on the plant. A shrub covered with these white racemes that decorate it as so many candles is, indeed, a sight to behold. The foliage is fairly dense and the contrast between its green and the blossoms is exquisite. The bushes may be used in masses to fill some corner or border or allowed to develop individually into beautiful, clean, compact,

upright shrubs which they become up to a height of eight or ten feet.

There are several other species of Clethra, all of which are more or less late blooming. C. fargesii from central China is one of the most ornamental on account of its very long racemes, five to seven inches in length. Another Asiatic species, C. barbinervis, which attains tree-like proportions thirty feet in height is not so compact as the natives. And the species regarded by some as particularly handsome, but with which the writer unfortunately is not acquainted, is C. delavayi. It hails also from China and is said to be characterized by red branchlets and calyxes, pubescent leaves, and solitary racemes.

One thing must be noted in connection with the cultivation of these beautiful species of Clethra. They are ericaceous, that is, belong to a certain group of plants including the Heath, Rhododendron, Laurel, etc., which thrive best in moist, peaty, and acid soils and abhor anything like lime. Leaf mold is their natural fertilizer.

For the very last, I must include the common Witch-hazel (Hamamelis virginiana) which closes the flowering season with its blossoms in September and October. As a grand finale to the vast variety of blossoms that comes and goes from late February or early March until the frosts have closed the season, the Witch-hazel presents one last burst of color in the otherwise dreary autumn by its yellow flowers of strap-like petals. Even the first flurries of snow may sometimes find a last lingering blossom and, after it is gone, only the dry capsules that mature the following spring remain.

NOTE: This article will be followed by a similar one about shrubs that have conspicuous fall beauty in their fruit.

In and about the garden

Continued from page 646

It is a workmanlike job. He speaks from practical experience and he is able to place himself in the position of the uninformed and tell the story in detail.

Another book for the rock gardener, but this is frankly offered for the skilled student, is the forthcoming *Rock Garden and Alpine Plants* by that veteran Alpinist, Henri Correvon, of Switzerland (Macmillan). It will be the last word in rock garden plant material for a long time to come.

As to the Roses, there are some interesting things to be looked for in the season's publications. To begin with, Robert Pyle's little manual which has already run into the sixteenth edition has been entirely rewritten and enlarged with the added co-operation of Dr. J. Horace McFarland and G. A. Stevens. The three names combined will mean much to those who have any acquaintance with the recent activities in the world of Roses. *How to Grow Roses* (Macmillan, price \$2.00) is really a contribution of love to the Rose world. It is abundantly illustrated with thirty-two pictures in color and an equal number in black and white illustrations. The head-

ings of all the twelve chapters begin "How to—." Also promised from the De La Mare press is a *Rose Garden Primer* by Eber Holmes, a successful commercial Rose grower, which also will be a cultural manual for the amateur.

From the Doubleday, Doran press comes *The Rose Manual* by J. H. Nicolas which promises to be something entirely different in the way of Rose books. Those who know Mr. Nicolas' recent writings in the magazines will appreciate the fact that he could not tell anything in the conventional manner. As a student and a research worker into the origins and developments of Rose varieties, he can be counted upon to tell a fascinating, instructive, and interesting story. An added feature of interest in this book is the inclusion of the well-known Gravereaux color charts for Rose description, thus published in America for the first time. Color description of Roses is enough to baffle the ingenuity of almost anybody, and the inclusion of these well-recognized color charts ought to do a great deal to help clarify what has been a very entangled situation.

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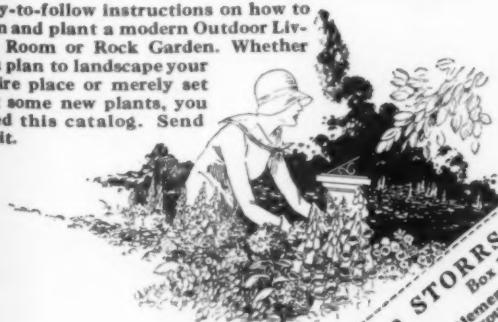
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Choice Big Evergreens at Sharply Reduced Prices

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ROSES That Bloom—Roses were the original specialty from which Rosedale Nurseries were named, 30 years since. We have a fine stock of Hybrid Teas, Hybrid Perpetuals and Climbers—all hardy two-year, field-grown plants, kept dormant until planting time. Prices \$35 to \$55 per 100.

We also carry a complete assortment of planting material including broad-leaved Evergreens, Flowering Shrubs, Irises, and other Perennials.

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Yours truly,
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Richmond, Va., Dec. 4, 1929
Dear Mr. Harris:—It is beautiful stock and I am sure it will thrive. I have never lost anything I bought from you in spite of the distance. Yours truly,
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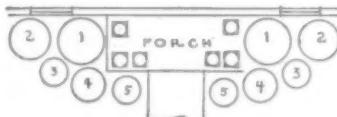
THE GOOD & REESE CO.
SPRINGFIELD, OHIO

Some ideas for shrubbery groups about your home

LEONARD JOHNSON, L. A.

A YEAR ago I told you something about plants suitable for making foundation plantings, and how to group them. As promised then I now give a few practical plans to fit a variety of situations and circumstances. In each case given below there are suggestions for carrying out the same arrangement by using different plants. As cost has often to be seriously considered in making a foundation or entrance planting, there are several alternatives in selection of material for each planting plan with a range of cost from \$5 up to \$50. These prices, of course, are approximate, but are fairly standard for the regular run of good nursery material. Extra quality specimen stock would be a little higher in cost.

FOR AN ENTRANCE PLANTING



EVERGREEN IN SHADE, 1, Japanese Upright Yew (Taxus cuspidata capitate) 3-4 ft.; 2, Japanese Spreading Yew (Taxus cuspidata) 2-2½ ft. spread; 3, Japanese Short Leaved Yew (Taxus cuspidata brevifolia) 1½-2 ft. spread; 4, Japanese Short Leaved Yew 1½-2 ft. spread; 5, Japanese Azalea (Azalea himodegiri) 12-15 in. Price \$54.00.

EVERGREEN IN SHADE, BROADLEAVED, 1, Rhododendron maximum 4-5 ft.; 2, 3, Mountain Laurel 2-3 ft.; 5, Japanese Andromeda (Pieris japonica) 1½-2 ft. Price \$50.00.

EVERGREEN FOR EXPOSED SITUATION, 1, Pyramidal Arborvitae 4-5 ft.; 2, Hinoki Cypress 3-4 ft.; 3, 4, Pfitzer Juniper 2-2½ ft. spread; 5, Mugho Pine 15-18 in. Price \$52.00.

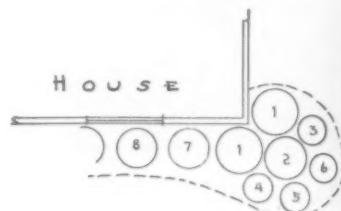
FLOWERING SHRUBS, 1, Vanhoutte Spirea 3-4 ft.; 2, 3, 4, Japanese Barberry 1½-2 ft.; 5, Slender Deutzia (Deutzia gracilis) 1½-2 ft. Price \$5.00.

SHRUBS IN PARTIAL SHADE, 1, Fragrant Honeysuckle (Lonicera fragrantissima) 3-4 ft.; 2, 3, 4, Regel Privet (Ligustrum regelianum) 2-2½ ft.; 5, Snowhill Hydrangea (Hydrangea

arborescens grandiflora) 2-2½ ft. Price \$5.50.

Note: Japanese Spurge planted in spaces among plants and along borders will produce a more effective planting.

CORNER PLANTING



EVERGREEN, 1, Pyramidal Arborvitae 4-5 ft.; 2, Spreading Japanese Yew 2½-3 ft.; 3, 4, Spiny Greek Juniper (Juniperus excelsa stricta) 1½-2 ft.; 5, 6, Mugho Pine 15-18 in.; 7, 8, Plume Retinispora 2½-3 ft. Price \$5.50.

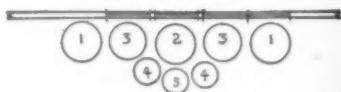
EVERGREEN IN SHADE, 1, Japanese Upright Yew 3-4 ft.; 2, Japanese Spreading Yew 2½-3 ft.; 3, 4, Azalea amoena 15-18 in.; 5, 6, Dwarf Japanese Yew 18-24 in.; 7, 8, Japanese Holly 2-3 ft. Price \$50.00.

Note: Use Japanese Spurge (Pachysandra terminalis) as ground cover between plants.

SHRUBS IN PARTIAL SHADE, 1, Japanese Bush Honeysuckle (Lonicera morrowi) 4-5 ft.; 2, Regel Privet 2½-3 ft.; 3, 4, 5, 6, Japanese Barberry 18-24 in.; 7, 8, Snowhill Hydrangea 2-3 ft. Price \$5.50.

SHRUBS IN EXPOSED LOCATIONS, 1, Vanhoutte Spirea 3-4 ft.; 2, Red Weigela (Weigela Eva Rathka) 2½-3 ft.; 3, 4, 5, 6, Thunberg Spirea 2-2½ ft.; 7, 8, Virgin Mockorange 2½-3 ft. Price \$5.50.

GROUP PLANTING UNDER WINDOWS



EVERGREENS IN EXPOSED LOCATIONS, 1, American Arborvitae 4-5 ft.; 2, Pfitzer (continued on page 664)



An entrance at Buffalo, N. Y., prize winner in the National Yard and Garden Contest



The Sprinkler That Waters a "SQUARE"

The Rainbow oscillating sprinkler, illustrated above, waters areas as large as 60 ft. square without having to be moved. Gives uniform water distribution. Does the work of three or four ordinary sprinklers.

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Roses

Below: One of the
types of 'Mums we
supply in above
offer.



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You too will find this manual of infinite value in formulating your planting plans. It points the way and helps you immeasurably in selecting the most suitable varieties for your every planting purpose.

This booklet leaves nothing to the imagination but is splendidly illustrated with many beautiful process plates in color together with corresponding descriptions and recommendations as to the individual merits of each plant listed.

This is the month for planning and preparation—determine now to make your grounds more cheerful—more attractive than ever before.

Keep in mind that this handbook will serve you well and assist you to the utmost in achieving greater success for your efforts. Send your name and we will gladly mail you a copy with our compliments. Write us now.



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This book tells how

"How To Landscape The Home Grounds" is written *specifically* for those who wish to landscape their own grounds without the aid of a professional Landscape Architect.

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Variety	Height
1 Red Pine	18 to 24 inches
1 Scotch Pine	18 to 24 inches
1 Norway Spruce	18 to 24 inches
1 White Spruce	12 to 18 inches
1 Douglas Fir	12 to 18 inches
1 Arborvitae	12 to 18 inches

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Some ideas for shrubbery groups about your home

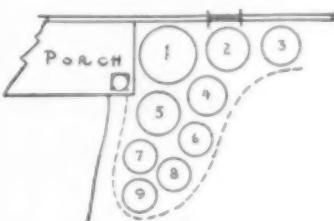
Continued from page 662

Juniper 2½-3 ft.; 3, Plume Retinispora 3-4 ft.; 4, Dwarf Japanese Yew 18-24 in.; 5, Mugho Pine 15-18 in. Price \$35.00.

EVERGREENS IN SHADED LOCATION, 1, Red or Blue Cedar 5-6 ft.; 2, 5, Rosebay Rhododendron 3-4 ft.; 4, 5, Mountain Andromeda 2-2½ ft. Price \$40.00.

SHRUBS IN PARTIAL SHADE, 1, Five Leaved Aralia (Acanthopanax pentaphylla) 4-5 ft.; 2, 3, Regel Privet 2-3 ft.; 4, 5, Evergreen Bittersweet 18-24 in. Price \$6.80.

ENTRANCE GROUP



EVERGREENS IN EXPOSED LOCATIONS, 1, Douglas Pyramidal arborvitae 5-6 ft.; 2, 3, 5, Thread Branched Retinispora (R. filifera) 3-4 ft.; 4, 6, Pfitzer Juniper 2-3 ft. spread; 5, Douglas Golden Juniper (Juniperus canadensis aurea) 2-2½ ft. Price \$40.00.

EVERGREENS IN PARTIAL SHADE, 1, Rosebay Rhododendron 3-4 ft.; 2, 5, Carolina Rhododendron 2½-3 ft.; 3, 4, 6, Mountain Laurel 2-2½ ft.;

7, 8, 9, Amoena Azalea 15-18 in. Price \$50.00.

SHRUBS IN EXPOSED LOCATIONS, 1, White Kerria (Rhodotypos kerriodes) 3-4 ft.; 2, 3, Red Weigela 2½-3 ft.; 4, 5, 6, Thunberg Spirea 2-3 ft.; 7, 8, 9, Dwarf Deutzia (D. gracilis) 1½-2 ft. Price \$6.50.

SHRUBS IN PARTIAL SHADE, 1, Five Leaved Aralia (Acanthopanax pentaphylla) 4-5 ft.; 2, 3, Japanese Bush Honeysuckle (Lonicera morrowii) 3-4 ft.; 4, 5, 6, Regel Privet 2-3 ft.; 7, 8, 9, Snowberry (Symphoricarpos racemosus) 2-2½ ft. Price \$5.75.

GROUP FOR SIDE OF HOUSE



BETWEEN WINDOWS, 1, Plume Retinispora 4 ft.; 2, Silver Retinispora (R. squarrosa veitchii) 3 ft.; 3, Japanese Spreading Yew 2-2½ ft.; 4, Pfitzer Juniper 2-3 ft. spread; 5, Douglas Golden Juniper (Juniperus canadensis aurea) 2-2½ ft. Price \$40.00.

EVERGREENS IN PARTIAL SHADE, 1, 2, Rosebay Rhododendron 3-4 ft.; 3, Japanese Holly 2-2½ ft.; 4, 5, Mountain Laurel 2-2½ ft. Price \$35.00.

SHRUBS IN EXPOSED LOCATIONS, 1, 2, Vanhoutte Spirea 3-4 ft.; 3, Red Weigela (Weigela Eva Rathke) 2-3 ft.; 4, 5, Dwarf Deutzia (D. gracilis) 1½-2 ft. Price \$5.25.

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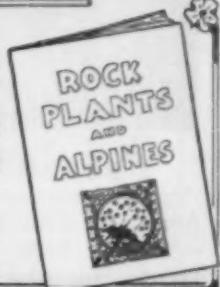
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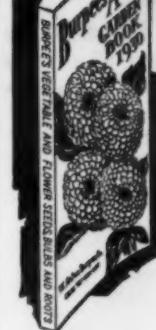
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Water Lily
~Pool~

Full information on building and caring for a water garden is found in our new 36-page catalogue. Many illustrations, some in full color, are included in the description of over 100 varieties of beautiful and rare lilies. Inexpensive postpaid collections are shown. You should not be without this practical and beautiful handbook of water lily lore. It is free—send for catalogue today.

JOHNSON
Water Gardens
Asso. + Hynes, California



Kendal Glory

Dahlias like these ~400 Varieties; Catalogue and "How to Grow Dahlias for Profit." Free. Mention this magazine.

KENDAL DAHLIA GARDENS
Massillon Box "H" Ohio

The vegetable garden beautiful

Continued from page 580

and certainly picking—is greatly lightened.

Lettuce is much stressed, as in all the French gardens after which this combination garden is somewhat modelled, a liberal all-season supply being planned and great pains taken to secure uniform and fine heads. May King, Black-seeded Tennisball, Crisp-as-Ice, Iceberg, and Mignonette, in the order given, will yield a splendid continuing supply. Little patches of seed are sown from time to time, and the seedlings transplanted into borders when wished, or set at regular intervals in rows or beds of other vegetables, to be pulled out when ready or when its "room is better than its company." The rule in French gardens seems to be: Any number of splendid "cabbage-heads" of Lettuce wasted rather than coming short by one! The theory is good, but it is heart-breaking to a thrifty New Englander to see dozens of tremendous heads going to waste! We always fill one unused coldframe with late Lettuce seedlings under a sash to enjoy, headed, until long after frost. New, rich soil must, however, be used.

String Beans are used ornamenteally in this vegetable garden beautiful, both the dwarf and the pole variety being included.

Chinese Cabbage, a spectacularly growing, delicious salad plant is ornamental in the garden alternated with rows of the slenderly growing, tall Scabiosa. Spinach, used as a border, with a row of Dwarf Snap-

dragon behind, makes an ornamental and useful feature. Any of the briars—especially the Blackberries, so beautiful at blossoming time—form ornamental boundary hedges, as do also rows of feathery Gooseberries or Currant bushes (when there is no quarantine restriction on their planting). Chives, with their lovely heads, make pretty edges. Other satisfactory and ornamental combinations are: Alternate Lettuce heads and rosettes of dwarf Forget-me-nots, the latter to form a solid border later in the season; early Beets and orange Calendula in alternate rows; and annual Poppies sown sparsely mixed with any low-growing vegetable, to be pulled out after bloom. We have found the flowers most suitable for the combination garden to be Asters—especially the enchanting single variety Southcote Beauty, dwarf Zinnias, Marigolds, and Ageratum, for borders; Lobelia Cambridge Blue, Myosotis, Violas, Little Gem Alyssum, for edges; and Calendulas, Salpiglossis, Ageratum, Didiscus (Lace-flower), Dwarf Snapdragon, for alternate planting with rows of similarly growing vegetables. Cosmos makes a lovely background and is enchanting beyond words set in the feathery Asparagus after the cutting season. The exquisite Stella sunflower (an annual), massed, makes a most beautiful border plant, if room is abundant, and blossoms until hard frosts. The above are all-season flowers and hence most desirable.



And because more beautiful—more lastingly satisfactory, more keenly enjoyed. A good landscaping plan must consider not only the natural features of the grounds, but the blooming periods of flowers, color effects obtainable, which are countless, size and shape of the hundreds of varieties available, etc.—requiring the service of an expert landscape architect.

Green's New Catalog Explains Our Free Plan Procedure

Sent for it today. Learn how Green's Landscape Architects can transform your grounds into a beautiful "Outdoor Living Room". Incorporating your own preferences. See how simple it is to have beautified grounds that are architecturally sound, expressing your own individuality and taste. Green's catalog tells how you can obtain an individual Planting Plan for your grounds free, besides giving valuable information about hundreds of growing things—illustrated in nature's colors. Tells how to build a Rock Garden, lists many new varieties—just "Appointed to Green's"—and explains how you save when you buy from Green's—America's first nursery to sell direct to the Planter. May we send you a copy, with our compliments?

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NURSERY CO.
6 Green St., Rochester, N.Y.



Blue Spruce 75¢

4-year old trees 3 for \$2.00, prepaid.

Catalog Free

Burgess Seed & Plant Company
Dept. 418 B. B.
Galesburg, Michigan

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For those not quite sure just what kinds of Delphiniums to buy, I suggest the following selection as being a well-balanced assortment of choice varieties for the average garden: 2 Delphinium Belladonna; 2 Delphinium Bellamousum; 6 Delphinium Garry-nee-Dule Blue Hybrids; 2 Delphinium Tooles White Hybrids.

12 strong field-grown plants for \$2.75 or 12 "Baby" plants that will flower this year for \$1.50.

Catalog of Hardy Perennials, Plants for Rock Gardens and Wisconsin Wild Flowers sent free on request.

W. A. TOOLE, Garry-nee-Dule
Box B. Baraboo, Wisconsin

The World's Finest Gladioli!

HIGH QUALITY LOW PRICES
Our new catalogue gives detailed descriptions of the great leaders at the big shows, also the best of the standards: dates of blooming, ratings, cultural directions, points on arrangement, etc.

For those not interested in names we will send a

gorgeous collection prepaid—

50 large bulbs for \$2.75

100 large bulbs for only \$5.00

Smaller blooming size bulbs at one half above price

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Margaret Breard Hawks

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J.W. JUNG SEED CO., Box 10, RANDOLPH, WIS.

Gold Medal Dahlias

Prize Winners at Leading American Shows

For five years in succession our Dahlias have won First Prize "Gold Medal" at New York Show—greatest in the country. Some of these winners of former years are still leaders the country over, but can be bought for a fraction of their original cost. We offer five of them below at the most amazing price Great Dahlias have ever been sold.

"SPECIAL COLLECTION G."

	Present list price
Trentonian, Amber and Bronze.....	.75
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Roman Eagle, Burnished Copper.....	1.50
Margaret Woodrow Wilson, Opalescent Pink...	1.50
Total List Value \$8.25	

Here is an \$8.25 present-day value (varieties that only a few years ago cost \$5.00 to \$10.00 each) **\$6.00**
—Five great Prize-Winning Dahlias for.

For the connoisseur who seeks the latest creations we have several 1929 and 1930 introductions that have topped the list of Winners at the recent Autumn Shows. They are

DOROTHY STONE **KATHLEEN NORRIS**
HELEN IVINS **EDNA FERBER**
GROVER WHALEN

Complete descriptions and prices of above will be found in our New Catalogue, the leading book of its kind in America.—Mailed free upon request,—ask for Booklet G-1930.



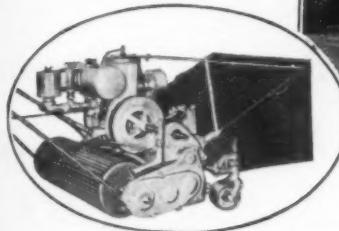
SIZE—FORM—STEM
(Points the judges look for)



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Jacobsen Estate Power Mower

Letters from hundreds of estate owners of both America and Europe testify to the popularity of the Jacobsen "Estate" mower. It is the aristocrat of all mowers.



There is a Jacobsen Mower for every type of lawn.

High speed, 24 and 30-inch cutting reel.

Mail the coupon today for "Lawns Beautiful," prices and terms.

15-30

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Please send me free catalog, "Lawns Beautiful,"
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Size of Lawn.....

Name.....

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Roller Traction, Auto-Type Differential for Easy Handling

The gentle rolling action of the traction roller is ideal for the development of velvety turf. The auto-type differential gives perfect ease in trimming close to flower beds, mowing into corners and trimming edges. This mower also has enclosed gear-drive running in oil, self-sharpening reel and separate clutch control of traction and cutting units. Post yourself on the importance of a Jacobsen in maintaining a fine lawn at a fraction of the time and labor incurred by using push-type mowers.

**Jacobsen Manufacturing Co.,
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To get acquainted with more gardeners and flower lovers, to make more customers and buyers, we offer the highest quality of **Salzer Seeds**. We offer here some unusual varieties, some wonderful specials, in Flower and Vegetable seeds, gathered from all parts of the world, at special prices, so that everyone can try some of them and make their garden the curiosity and pride of the neighborhood.

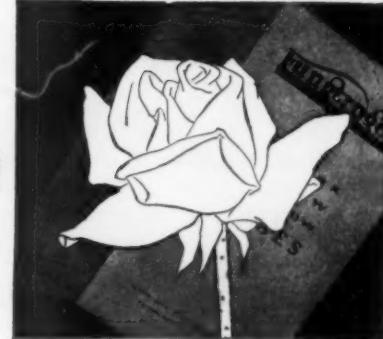
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62 Years' Reputation for finest seeds—for over 62 years we have made the best seeds for the best customer. Once started, you continue for years like the best. We have the best because Salzer Seeds—Vegetable, Flower and Farm Seeds—are best. Purest, most uniform, guaranteed, Biggest Producers. The Biggest Seed values your money can buy.

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ROSES respond amazingly to the cleansing, stimulating effects of Fungtrogen Spray. Mildew and Black Spot disappear. Foliage becomes bright and luxuriant. Blooms of rare, new perfection appear.

Fungtrogen is quite unlike any other spray known. It is invisible. Easy and pleasant to use. Simply mix with water and spray. Half pint makes 15 quarts of spray. Leading horticulturists enthusiastically endorse it.

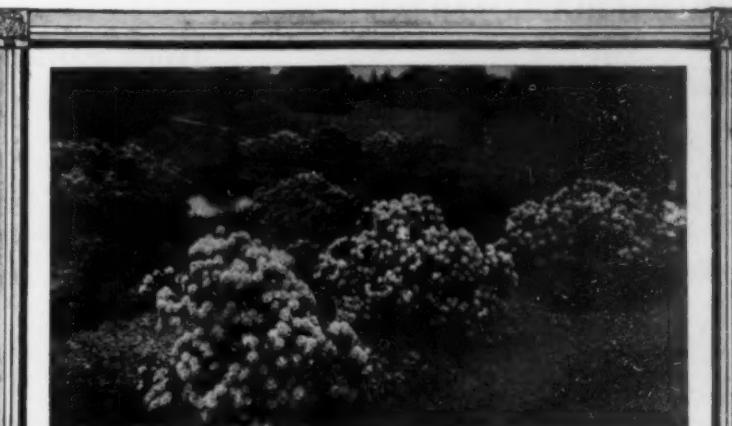
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Complete Rose Treatment includes Companion Sprays: APHISTROGEN, kills aphids (plant lice); INSECTROGEN, kills leaf-eating insects.

Write for free bulletin, "Black Spot Control"

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Spring-Time Made More Beautiful By Rhododendrons and Laurels

Spring-time is "color-time" in the Blue Ridge Mountains when these broad-leaved native shrubs put forth their bloom. A great flower-garden of white, rose, lavender, pink, golden yellow, all blended into a scene of barbaric splendor. Some of this splendor can be brought down to your garden, for all these shrubs thrive and bloom in soils reasonably free from lime.

My complete stock of Rhododendrons, Kalmias, Azaleas, and similar shrubs, is nursery-grown and I am in a position to supply first-quality plants in almost any quantity and in varying sizes.

My Spring Catalogue is Ready

Complete descriptions of varieties, list of sizes, with prices that should be attractive to every gardener, are the prominent features of this booklet. A copy will be mailed promptly on receipt of your name and address.

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Your Choice of Any of the Following at Greatly Reduced Prices. All are Fine Large Stock

8 Peonies—All different, labeled, our selection, strong 3 to 5 eye divisions.	\$2.50
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Fine for shade	
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Plants ready for delivery at proper planting season. We guarantee they will reach you in good growing condition.	
We can supply nearly all plants and shrubs. Let us quote on any other stock you need.	
Send cash, money order, or check with your order, also postage to cover parcel post charges.	
Bulbs must be sent by parcel post or express at your expense. Most lots of 25 plants will weigh about 1 lb. Add 5¢ per lb. for postage to points east of Mississippi; 1¢ per lb. to points west thereof.	
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A New Race of Dahlias

Send for our 1930 catalog describing the Golden Rule Dahlias and giving our table of ratings. For six years we have been developing a system of rating whereby we now offer only varieties possessing sufficient vigor and resistance to hot weather and insects to bloom steadily all summer and until frost. It is the only catalog of its kind issued, containing many features of interest to Dahlia fans. Describes in full our sensational new introduction.

BUCKEYE BRIDE (Shown Above)

This we believe is the greatest pink Dahlia introduced to date, and with Jane Cowl the highest scoring variety in our collection.

Golden Rule Dahlia Farms
Harley T. Peck Lebanon, Ohio

EASY TO HAVE BEAUTIFUL GROUNDS



Neosho Grower's Guide, 44 pages, 8 in full colors, FREE.

Our Landscape Service and plant materials make it easy and inexpensive to have beautiful grounds and out door living rooms. We furnish original ideas and sketches for practical, artistic landscape effects, especially planned for your own grounds. We have pleased customers in every state. Mr. Taylor of Tulsa, Oklahoma, is very much pleased with his grounds landscaped by us for \$4,500. Our fruit customers buy from us year after year, in car loads, and small lots. Write today!

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25 Iris \$45 Assorted
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Make your garden the envy of your friends with Gove's Hardy Vermont Glads. Best of garden cut flowers—very easy to grow. Our special "get acquainted" offer will make you an enthusiastic "glad fan." Bulbs guaranteed to bloom first year.

100 Large Hardy Vermont Bulbs \$3.00

This collection includes at least 35 different colors, many shades of Red, Yellow, Pink, Blue, Orange, Smoke, White, all good ones but not labeled as to name. \$5 for \$1.75. All sent prepaid with complete instructions for growing prize-winners. I believe this to be the finest "glad" collection offered anywhere.

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Annie Laurie, exquisite ruffled pink; Emily Auburn, large bronze; Apricot Glow, beautiful apricot-colored; Golden Dream, finest clear yellow; Maria, very large orange. All five rare varieties—labeled, \$1. All five rare varieties—labeled, \$1. (regular \$1.50 value). Both collections prepaid, for \$3.85.

Send for illustrated catalog "that is different," listing over 300 of the world's best varieties.

CHAMPLAIN VIEW GARDENS
Elmer E. Gove, Box 23, Burlington, Vt.



5 BEAUTIFUL
VARIETIES
\$1.50
VALUE

Rock gardening in the dry South

Continued from page 573

Hidden in the tangle of a Rosemary shrub at the peak was a faucet that could be turned on slightly, causing water to drip over the ledge, keeping the fern beds below always moist. The grotto opened to the north; the east and west walls being brought far enough north to shut out the morning and evening sun. This, and an overhanging Mesquite tree furnished shade and protection from the south winds.

In the valley thus formed are grown eight species of native Texas ferns, Lily-of-the-valley, Grape Hyacinths, Primula veris, Polyanthus, native Jack-in-the-pulpit, and Hepaticas in violet, pink, and white. Here also is a clump of Cornish and Corsican Heathers, the latter seeming to do the better of the two. Bought as a rooted cutting, it has in five years grown into a bush three feet in diameter. All the Scotch and English types except the Cornish failed to survive. The top of the hill is planted with a group consisting of a Tree Yucca or Spanish Bayonet, a native Cedar, and a Rosemary shrub. The south side has Phlox pilosa massed in various shades of pink, rose-red, white, and numerous shades of lavender. Also four species of large-flowered native Pentstemons in white and shades of purple. These massed have the garden effect of Foxgloves. Here, also, are various colors in Hepaticas of another species, Spiderworts in two species in white, blue, purple, and pink, and wild white Delphiniums in masses varying in height

up to three feet. Throughout the sunny portion spread various clumps of garden Thyme, Lavender, Helianthemum, and Santolina. These make ideal dwarf shrubs as they do not grow much over a foot high, and all have fine evergreen foliage in various tints of gray-green. Rosemary, Thyme, and Lavender exude a fragrant odor when brushed against.

Dwarf Iris, Iris stylosa, and Spanish bulbous Iris all seem at home here, the latter increasing at the rate of three or four new bulbs a year. Pyrethrums or Persian Pink Daisies, Shasta Daisies, Anthemis tinctorum, Dianthus, Star of Bethlehem, Statice latifolia, several species of Cactus and Yucca, a large pink native Coneflower, Liatris, Rainlilies, and other unnamed native bulbs and plants, with Sedums album, acre, sexangulare, anglicum, and kamchaticum all do well.

Under the Wisteria arbor are grown Perennial Phlox, Peonies, American Long-spurred and European types of Columbine, Thalictrum aquilegiforme, Prince of Wales Violet, Japanese Anemone, Phlox divaricata, Blue Day flower, or Commelina, various Narcissus, and Grape Hyacinths. Most forms of Daffodil and Narcissus may be naturalized in either sun or shade. They increase in numbers and are not disturbed except when needing separation. The Grape Hyacinth when planted in a shady, well-drained position increases very rapidly.

The Garden of Dale presents to Critical Gardeners Choice Gladiolus Selections

Catalogue, free on request to those who are intending to plant Gladiolus.

GARDEN of DALE
Bryan, Ohio

Native Rhododendrons
in three varieties

Kalmia latifolia

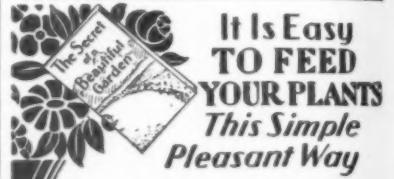
Native Azalea

several varieties

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STANDARD GARDEN TRACTOR

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3-H.P. Engine
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TROPICAL and FANCY
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Make the goldfish a part of your home.

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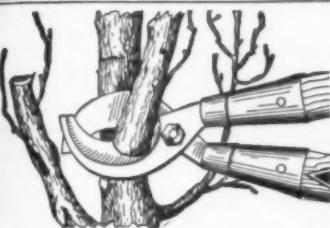
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My famous "RAINBOW COLLECTION" will delight you. One bulb each of 30 different varieties, all colors. Would cost nearly \$3.00 if separately labeled. Blooming size. Planting hints included. Satisfaction guaranteed.

\$1.00 postpaid

Send for my new 36-page GLADIOLUS BOOK, describing 175 beautiful varieties, many new and choice. Has cultural hints, collections, special offers, and 45 illustrations. IT'S FREE!

Howard M. Gillet
Gladiolus Specialist
Box 252 New Lebanon, N. Y.



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ROSES—"Crème de la Crème"

12 Large first grade field grown Rose Bushes \$6.00, 6 for \$3.50. Express prepaid on all orders of \$9.00. CLAUDIO PERNET, yellow, ETOILE DE HOLLAENDER, dark red, OPHELIA, peach, RADIANCE, pink, DRUSCHKI, white, REV. F. P. ROBERTS, gold, K. A. VICTORIA, cream, RED RADIANCE, SHOT SILK, silvery flame, LIEU CHAURE, crimson, COLUMBIA, pink, MAD. BUTTERFLY, orange-pink. Send for Catalogue.

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Stratford Connecticut

Genuine Pedigreed Dahlia Seed At Last

Seed and Pollen Parent Known

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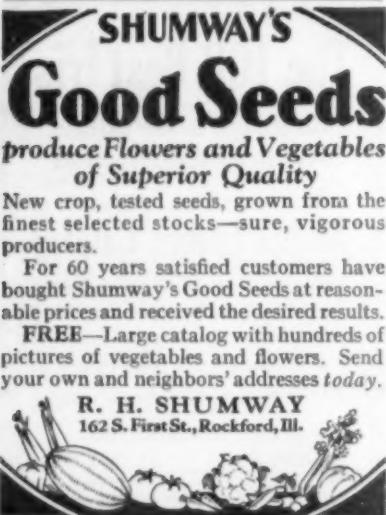
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Forget-me-nots for airy lightness

Continued from page 574

This flower forces very easily for indoor blooming. Any time after Christmas, the plants may be brought in from the coldframe or border, placed in three- or four-inch pots, and if given space in a sunny window will flower freely within a few weeks, making plants which are complete sheets of blue. A few plants, started several weeks before Easter or Mother's day make attractive gifts.

Seedlings of Forget-me-not are grown very easily. They generally will bloom more or less the first season if planted very early, yet these spring sown seedlings do not make the bushy compact plants that are lovely as individual specimens or in bedding rows. The preferable way is to sow the seeds the previous season at any time from early spring until mid-summer, and winter the seedlings in a coldframe. While most kinds of Forget-me-not are comparatively hardy, this winter protection gives the flowers a much earlier blooming season at a time when we are hungry for blooms. In the case of *Myosotis alpestris* winter protection is almost essential; otherwise this species should be treated as an annual, and started very early in the season.

One of the earliest and best species is the Swiss Forget-me-not (*M. dissitiflora*) which we prize especially because it is one of the first flowers to come dancing into the April garden. This is a compact grower, with bright blue flowers, and is recommended as a cover plant among bulbs. It is use-

ful also for edgings where a trim effect is desired. Blooming at the same time as *Arabis*, these two mass together beautifully, the white *Arabis* seeming like a fleecy cloud in a blue Forget-me-not sky.

Myosotis alpestris, obviously the Alpine, is also an April bloomer and is used in much the same manner as *dissitiflora*, though it has a more trailing habit. These flowers are small and grow in racemes rather than bunches, which stand well above the foliage. There is an indigo blue variety of *alpestris* if one is fond of the darker colors; also a long season white; and shades of pink and of rose. While these are pretty, to me the real charm of a Forget-me-not lies in its turquoise blue coloring, its dainty pink buds, and heart of gold. *M. alpestris*, as we have said, is not a hardy plant, and needs winter protection in many localities, but it stands the sunshine and drouth well, and can be used to advantage in the rock garden where it feels at home.

Myosotis scorpioides, often called *palustris* is the true Marsh Forget-me-not, which we associate with rippling mountain streams and damp, fern-filled nooks. It has glossy dark green foliage, distinctly different from the slightly hirsute lighter green leaves on the other kinds. Its variety *semperflorens* is practically an all-season bloomer, and under favorable conditions forms long graceful branches which combine artistically in floral pieces.

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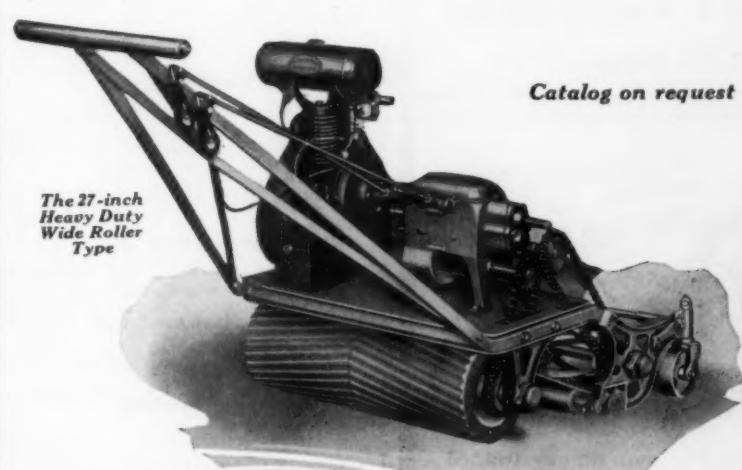
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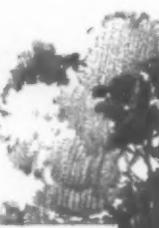
A pair of Gold Fish for only \$2 extra.

Our Superb Catalogue

Tells how to have a pool or a tub-garden; describes varieties and gives full directions for culture. Illustrates Waterlilies and Fancy Fish in natural colors. Send today for a copy of this booklet.



Three Springs Fisheries
8 Pythian Bldg. Frederick, Maryland



A Water Lily Pool for every garden ~



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6 common goldfishes, 6 calico or gingham fishes, 18 tadpoles, snails, etc., 2 clams and pair of American Salamanders. All for \$5.

Wm. Tricker, Inc.
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Saddle River, New Jersey



Where the Cooper Power Mower is used, frequent and regular cutting of a lawn becomes a pleasure. With it you can easily maintain . . .

Golf Green Beauty for YOUR LAWN

Outstanding Cooper Features
Two-speed cutting reel which can be operated in reverse for sharpening; reel drive and traction drive independent of each other; disappearing traction lugs on roller; all-steel shock-proof frame; anti-friction and roller bearings throughout. Two sizes: 27 and 20 inches.

Cooper Power Mower equipped with a Briggs and Stratton gasoline motor propels itself easily over level stretches of lawn and up or down steep terraces. It can be operated with ease around trees, bushes or flower beds.

The Cooper Power Mower rolls the lawn with each cutting, its traction roller operating entirely independent of the blade reel. Grass catcher and riding sulky are extra. Write for complete information.

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500 South First Avenue
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Start your decoration with a floor of your own design

*Linosets and Linostrips
... newest effects in
Armstrong's Linoleum
... now permit you to
fashion your own floors*

PLANNING distinctive rooms? Then start your decoration with a floor of your own creation. It's fascinating! Just let your own good taste dictate the design. Let your own likes decide the colors. Easily, economically, the floor you have fashioned will be laid in your home—custom-tailored by experts in less than a day's time.

This new freedom in floor style has been made possible by the latest contribution of Armstrong artists—the new Linosets and Linostrips. Just a word about them. Linosets are special figured inserts—stars, ships, shields, and heraldry effects—that can be quickly laid at your order in any linoleum floor. Linostrips are feature borders of plain linoleum, made in a number of colors and widths, to be combined at your will.

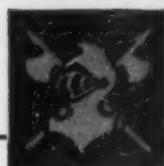
Just as the Armstrong Floor in the dining-room illustrated has been created expressly for that one room, so can you have in your home floors of individual design. Here a five-point star Linoset has been centered in a plain terra cotta field. Framing it in delightful color contrast is a three-toned Linostrap border.

You can create this same effect in entirely different colors, or plan a floor that is totally different in design as well as color. The field can be plain or patterned, selected from any of the scores of standard

Start your decoration



Originality in this dining-room is due largely to the distinctive design of the floor with its special Linoset star and Linostrap feature border (colors 45, 40 and 43). Field is plain linoleum No. 25. Two other new Linoset motifs are shown at right and left, Nos. 1 and 5.



effects in Armstrong's Linoleum. You can make the border narrow or wide, single strip or many strips, as you will. Even the Linosets, themselves of totally new design, may be inserted in many original ways to carry out your own ideas of what you want your floors to be.

Before you decorate another room, please see this latest floor fashion in Armstrong's Linoleum that decorators and architects are enthusiastically using in the country's finest homes. Local linoleum, department, or furniture store merchants will gladly help you fashion your own floors. Or, if you wish, write to our Bureau of Interior Decoration. You will receive, free of

charge, expert suggestions for making your floors a distinctive part of each room picture.

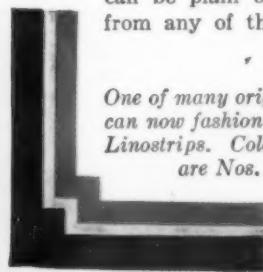
Free Service Explained in New Book. "New Ideas in Home Decoration," by Hazel Dell Brown, decorator, tells how you may get this free service, illustrates different types of rooms, reveals a simple yet effective plan to follow when you decorate.

If you want your rooms to reflect your own original good taste, let this book and our Bureau help you. Just send 10¢ to cover mailing. (Canada, 20¢.)

Address your request to Armstrong Cork Company, Floor Division, 927 Pine Street, Lancaster, Pennsylvania.

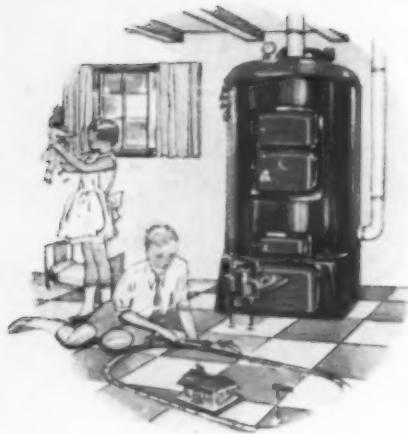
Armstrong's
Product

One of many original border effects you can now fashion with Armstrong's new Linostrips. Colors, from left to right, are Nos. 21, 23 and 42.



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Armstrong's Linoleum Floors for every room in the house



Why is the Red Cap better for oil heating?



The Capitol Red Cap

Because it embodies every improvement known in round boilers, it is a good boiler to use with oil or any other fuel. A staunch jacket of baked enamel is in red and blue. A thick blanket of rock wool, the finest obtainable, suggests its quality in every particular.

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Why is a truly great race horse better on any kind of track? Because his breeding and stamina and speed will tell, whether the going underfoot is fast or heavy.

In exactly the same way, the truly fine *Capitol Red Cap* proves its heating qualities, no matter what the fuel. Capitol engineers have designed it to permit easy installation of any type of oil burner. They have given it the plentiful combustion space, the long fire travel, important with coal or coke and especially important with oil. But primarily, the *Red Cap* is better for oil burning because it is a better boiler. Every advantage

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Actual experience of home-owners burning oil in the *Capitol Red Cap*, *Red Top*, and *Red Head*, as well as Capitol unjacketed boilers, proves their merit. A check of Capitol boilers recently installed shows a remarkable percentage being fired with oil. If you have not fully recognized the pinnacle of modern heating represented by Capitol boilers with the fuel of your choice, see your heating contractor. And write to us for the interesting and valuable book on present day heating, "A Modern House Warming."

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8 Factories and 35 Assembling Plants Serve the Country—For 40 years builders of dependable heating equipment

THE PACIFIC STEEL BOILER CORPORATION—Division of the United States Radiator Corporation, builds welded steel heating boilers for large installations—business buildings, factories, schools, hotels, and large apartments.

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Guaranteed Heating with
Capitol Boilers
AND RADIATORS

Wilted
vegetables
become
crisp
and fresh
in the
Frigidaire



The famous "Frigidaire Cold Control."

HYDRATOR

This new moist air compartment gives lettuce and celery that "fresh from the garden" taste. Mail the coupon for free salad recipe book and complete details about the Hydrator

NOW you can have tender celery that breaks with a snap. You can have lettuce that crackles with crispness. You can have better-flavored vegetables and salads than ever before. For every household Frigidaire is now equipped with the Hydrator.

This marvelous new compartment combines cold and moisture in a way that freshens vegetables and keeps them full-flavored until they come to your table. It enables you to buy celery, lettuce and salad materials in larger quantities. You can make fewer trips to market.

And you can have all of these benefits without sacrificing the dry, frosty cold in your other food compartments. For the Hydrator confines the moisture



to this one drawer where it is wanted.

Besides the Hydrator, Frigidaire is also equipped with the famous "Cold Control"—a simple, patented device that permits Frigidaire's extra power to be used for faster freezing of ice and desserts. And to make Frigidaire still more convenient, still more practical, still more beautiful—every household model is now rust-proof Porcelain-on-steel inside and out. But see these features for yourself. Call at the nearest Frigidaire display room at your first opportunity.

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Our free salad recipe book gives you full details about the Hydrator and contains many unusual recipes you'll want to try. With it we'll send a copy of the latest Frigidaire catalog. Sign and mail the coupon now.

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Name

Address

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How long do you want your Roof to last. . . .

The simplest, safest answer is found in J-M Asbestos Shingles, which are everlasting

Do you and your husband face the task of planning your budget to provide for a new roof on your house? Perhaps you have thought of this as an expense to be expected about every so often. Would you like to make sure that you will never have to spend another dollar on your roof? You can do this. You can dismiss from your mind forever any thought of further roofing expense if you use safe, fireproof Johns-Manville Asbestos Shingles. Whether on a new house, or on your present home, a roof of J-M Asbestos Shingles will never have to be replaced.

The family living under a roof of Johns-Manville Asbestos Shingles enjoys protection from roof fires, and from the elements as long as the house stands. Increasing sales are making price reduction possible, but even if the price were twice as much, J-M Asbestos Shingles would represent true economy. For what truer economy is there than to invest the family funds in materials that will provide superior service yet call for no further outlays? After all, a permanent roof is as logical as a permanent foundation.

Colors in Wide Variety

Don't get the notion that J-M Asbestos Shingles are only sturdy barriers against fire and weather. These shingles have been styled in a variety of colors and shapes. There is a J-M Asbestos Shingle to grace any house, of any value, whatever its setting.



The pleasant warm color of J-M Cornwall Blend Asbestos Shingles provide for this Long Island home a roof at once attractive and everlasting.

By color photography, we have given you a suggestion here of one blend of J-M Asbestos Shingles. There are many others. And whatever style or color you select you get the famous J-M monolithic construction, the same everlasting combination of rugged Portland cement and tough, unburnable asbestos.

Every building material or lumber dealer has J-M Asbestos Shingles or can get them for you. It is to the interest of every member of your family to be sure that he does so. Send today for "The New Book of Roofs." It will help you whether you are building a new house or re-roofing your present home. Its pages are filled with ideas of real value.

A Celebrated Trade-Mark

The Johns-Manville trade-mark is the stamp of quality not only on Asbestos and Asphalt Shingles, but on heat insulations of every variety, Brake Linings for motor cars, Asbestocel Heater Pipe Insulation and Acoustical materials used to control sound in all types of buildings.

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You can widen the comfort zone in your home by enclosing unused portions with J-M Insulating board. J-M Board as sheathing, interior finish or plaster base provides structural strength and insulation.

Johns-Manville
RIGID ASBESTOS SHINGLES



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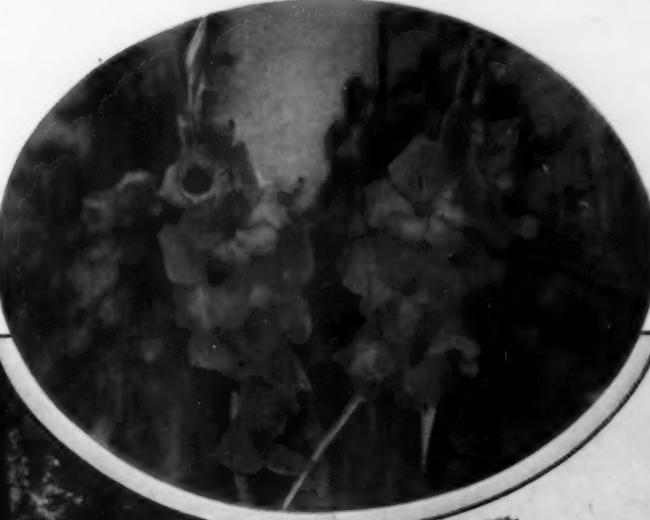
RS-15-3

Everywhere—thanks to Vigoro

Better lawns and gardens now

On the ELKINS Estate

(Below) Where a quiet pool mirrors only beauty of line and color. Scene on the George Elkins Estate, Elkins Park, Pa. "We have used Vigoro for the past two years in the greenhouse, on lawns and perennial gardens," says James Palapoli, Superintendent. "The results have been remarkable. Vigoro is the best plant food we have come in contact with."



Gladioli of exquisite coloring, at the home of Edwin B. Willis, Beverly Hills, Cal. "Never have we had so many large and beautiful flowers," writes Mr. Willis, "nor such fine shrubbery, luxuriant green lawns as we have since using Vigoro."

Lilies are only one of the many kinds of flowers successfully grown with Vigoro at Rose Hill, the Massie home at Greenwood, Va. "We have used Vigoro on our lawns, flowers, shrubs and trees, with very satisfactory results," says Mrs. Wm. R. Massie, formerly president of the Garden Club of Virginia.



MORE beautiful lawns, leafier shrubs and trees, finer flowers—all achieved with Vigoro. Better-grown, juicier vegetables, too!

All because of proper plant feeding. Not the old makeshifts, but one complete plant food containing *all* the elements that plant life requires.

Vigoro! Complete, properly balanced. Clean, odorless, pleasant to handle. Specially formulated for your use by the plant food experts of Swift & Company.

Easy to apply! Just three simple steps: Read the directions; apply evenly as you would sow grass seed; wet down thoroughly.

Vigoro makes better root systems, early vigorous growth—makes plants more resistant to disease. Increases humus. Helps choke out weeds.

Cost? Only 10c to 20c per 100 square feet. For a thick growth of healthy grass, beautiful flowers, leafy shrubs and trees,

At the home of L. F. BIDINGER

(Below) Variety is its keynote! And unusually large, bright blooms make this flower garden just what its owner, L. F. Bidinger, Kenosha, Wis., wants it to be. "I cannot praise Vigoro too highly," he writes. "We tried without it to have the kind of flowers we wanted and failed. With Vigoro we have been more than successful. To it we attribute the remarkable beauty of our garden this year."



crisp, succulent vegetables! Your property greatly improved, its value increased.

Vigoro comes in 100, 50, 25 lb. bags; 5 lb. and 12 oz. packages. There's a dealer near you. Get enough for everything you grow.

Swift & Company, Chicago

FREE—New Gardening Book

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4014 Packers Avenue, Chicago
Please send me *free*, the new 36-page book on plant feeding, written by Dr. G. J. Raleigh, Plant Physiologist.

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Address.....

City..... State.....

Get Vigoro where
you buy lawn and
garden supplies



VIGORO

A product of Swift & Company

Complete plant food for lawns, flowers, gardens, shrubs, trees

NOW CHURCH BATHROOM FURNITURE IS THE LATEST COLOR VOGUE

THE alluring charm of color—gay color—captivating color—has become the soul of modern decorative planning in thousands of interesting homes. And nowhere has it succeeded in creating a more delightful, more fascinating effect than in the up-to-date bathroom.

The popularity of color in the bathroom is readily reflected in the way Church Colored Toilet Seats and Bathroom Stools and Chairs have taken the country by storm. Like the famous Church Sani-White Seats, these new toilet seats designed in color can be attached to any make of bowl in ten minutes' time. They are available in a complete range of lovely pastel shades and richly lustrous sea-pearl tints.

With harmonizing curtains, and bath mats, and other little notes of color which your bathroom may already have, Church Colored Stools and Chairs will add a pleasing brightness which you and your guests will find attractive.

The entire line of Church Bathroom Furniture is covered with a solid, ever-durable material guaranteed to last indefinitely. Church Seats, Stools and Chairs will not chip, crack nor lose their original luster. Any reliable plumbing store will be able to supply you.

We have prepared a *Color Folio* which illustrates different color combinations you are able to create. It will be sent on request. C. F. Church Mfg. Co., Dept. A-3, Holyoke, Mass.

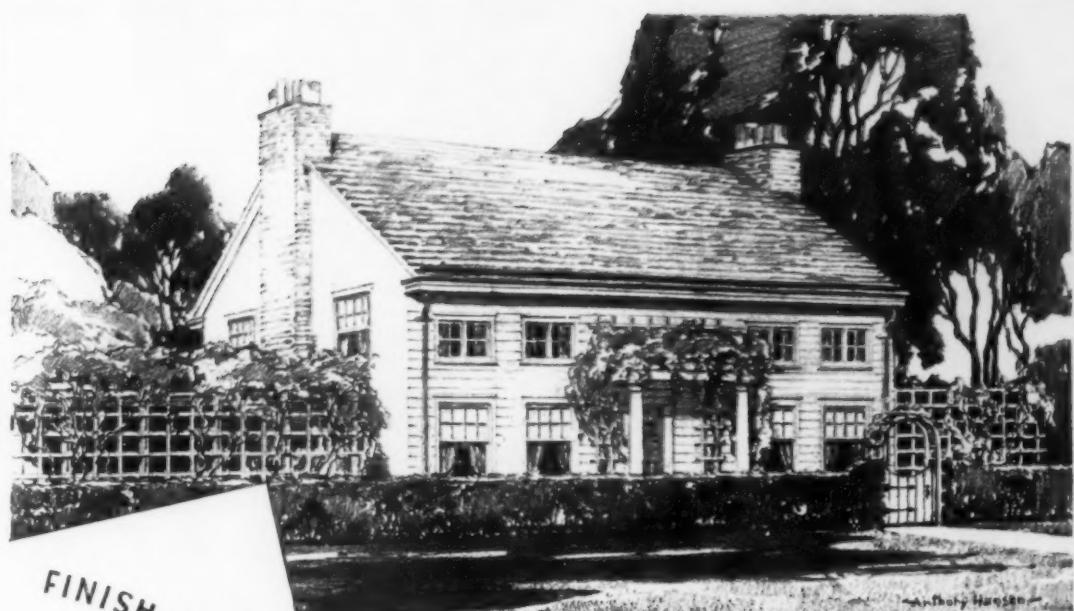


CHURCH sani-SEATS

“TOILET SEATS FOR BETTER BATHROOMS”

FIRST

A COAT OF METAL PROTECTION
FOR PRIMING OR UNDERCOATING



-then let the elements
hammer away...

GLEAMING with a freshly painted surface, every house looks attractive. But what's beneath the surface of the outside paint? What sort of priming coat protects the outer beauty? The elements will soon find out but you should know before they do.

To keep the beauty of the finish coats the well built house should have its wooden structure painted, or primed, with a coat of metal protection—with Aluminum Paint. For wood is absorbent. It expands and contracts with absorption and evaporation of moisture, and it is affected by these changes from inside as well as out. Aluminum Paint closes the pores; seals them; adheres to the surface of the wood with a tenacious hold.

Primed with Aluminum Paint, your house is permanently sealed with a metallic shield. For this paint is literally Aluminum . . . beaten into tiny flakes.

As it is applied these minute flakes of metal overlap, build up, one upon another, producing a tough, flexible coat of Aluminum that defies rain, sun, snow and hail. This moisture-resisting priming coat prevents cracking and peeling of outer paint coats. Blocks resin seepage, with its consequent brown spots. The best Aluminum Paint is made with Alcoa Albron powder.

You will be interested in a new book which explains the use of Aluminum Paint for every protective purpose. Let us send you a copy.



ALUMINUM COMPANY of AMERICA, 2423 Oliver Building, PITTSBURGH, PA., Offices in 19 Principal American Cities

ALCOA ALBRON
POWDER FOR
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Don't wonder "how they do it" —you can do it too!

Building:

Distinctive, moderate size houses, especially designed by nationally known architects and shown with plans, costs, etc., in EVERY issue. Special articles on home financing, new building trends and construction that every homeowner should know.

Decoration:

In its profusion of beautiful, charming interiors all the instructive, intimate details of the best of present-day decoration. Rooms of every size and type that have been successfully handled by other homemakers, with all the practical "hows" and "wheresofores" of adapting them for your own use.

Gardening:

The American Home goes into the garden with lessons so simple and constructive that the veriest amateur gardener will find them helpful. Its horticultural pages are edited by Leonard Barron, editor of Garden Magazine for 25 years.

Home Upkeep:

Everything that makes for greater comfort and convenience in the home and helps keep your house up to par, expertly and interestingly discussed in the pages of The American Home.

What The American Home has done for 250,000 other smart, thrifty homes it can do for yours. It is not money nor expert advice that makes a home charming and successful. Anybody who cares—who really cares enough to give every little detail of homemaking careful study can make a home successful and charming regardless of budgets or skill.

The American Home though little more than a year old, has helped more than 250,000 smart, thrifty homemakers with every problem of homemaking. Here, in its pages, they have found for the first time the practical, everyday "whys" and "wherefores" of achieving a correct, distinctive home. Here in its pages they have found everything that's important to successful homemaking, with the quickest, easiest, and most economical way of achieving results.

Don't just wish for a charming home or wonder how "others do it." You can do it too—with the help of The American Home. Why not subscribe for its service NOW? By subscription it costs just \$1.00 a year—or better yet, three whole years for only \$2.00. Use the coupon—and use it NOW!

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Doubleday, Doran & Co., Inc., Publishers,
The American Home, Garden City, N. Y.

Enclosed is \$2.00 for 3 years \$1.00 for 1 year subscription.

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MODERN COLORFUL DURABLE ROOFS ROOFS ROOFS

with *Genasco Sealbac Shingles*

Color begins with the roof. This is the modern concept of exterior home decoration.

Architects and home builders are using Genasco Sealbac Shingles extensively because, in addition to their durability, they offer an extensive choice of beautiful colors—an ample variety from which to select the correct blend for any architectural or decorative scheme.

Durable—Genasco Sealbac Shingles are made with tough, long-fibered asphalt saturated felt which is coated on both sides with Trinidad Lake Asphalt Cement, made from nature's own water-proofer—Trinidad Lake Asphalt. This waterproofing material used only in

Genasco Shingles seals the saturant in the shingles—prevents them from deteriorating.

Economical—Genasco Sealbac Shingles are moderate in cost which makes them available for the finest homes, bungalows, and other types of buildings. Once they are applied there is no maintenance since the granular mineral surfacing which is embedded in their upper surface does not require painting or staining.

Fire-Safe—Protection against sparks and burning embers is given by Genasco Sealbac Shingles. They are on the approved list of the Underwriters' Laboratories, Inc., and are classed as fire-safe by municipalities having most stringent fire safety building laws.

THE BARBER ASPHALT COMPANY, PHILADELPHIA

New York Chicago Pittsburgh
Kansas City St. Louis San Francisco



Genasco Sealbac Individual Shingles
Size 9" x 12 1/4". Colors: Red, Green, Blue-Black and Mix-Tone.
Genasco Extra Heavy Individual Shingles
Size 12" x 16". Colors: Red, Green, Blue-Black, Mix-Tone, Chinese Red, Heather Purple, Nut Brown, Blended Buff and Sea Green.
Genasco Sealbac Strip Shingles
Size, 10" x 36" and 12 1/2" x 36". Colors: Red, Green, Blue-Black, Mix-Tone, Chinese Red and Sea Green.
Genasco Sealbac Extra Heavy Strip Shingles
Size 12" x 36". Colors: Red, Green, Blue-Black, Mix-Tone, Chinese Red, Heather Purple, Nut Brown, Blended Buff, Sea Green, Warm Blend and Cool Blend.

Genasco
Reg. U. S. Pat. Off.
Sealbac
Asphalt Shingles
Individual or Strip

THE BARBER ASPHALT CO.
PHILADELPHIA A. H. 3

Please send me, without obligation, full information about Genasco Sealbac Shingles, and name of the nearest concern which will furnish estimate of cost for roofing or re-roofing my home.

Name _____

Address _____



NEITHER LION NOR LAMB WILL ALTER THE UNIFORM HEAT from the fire that burns uphill



"March comes in like a lion, goes out like a lamb"—and the old proverb applies to every March day. The biting wind that starts a day with overcoats may be a balmy breeze by noon, inviting the indiscreet to take off wraps and take on pneumonia.

It is changing temperature that makes March so deadly—but in the home that's Spencer heated, outside weather can change its mind as often as it likes. A fundamental difference in boiler construction gives the Spencer its ability to provide, automatically, heat of unusual uniformity at less expense.

Instead of flat grates that must be fed frequently by hand, the Spencer has Gable-Grates that slope down from a magazine where fuel is stored. The natural way for fire to burn is up—and in the Spencer fire does burn up-hill. The natural way for things to fall is down—and fuel rolls down from the Spencer magazine to feed the fire below.*

This fuel feed is truly automatic, for gravitation needs no motors or machines to make things roll down hill. It gives unusual uniformity of temperature, for fuel flows only as fast as the

fire burns. As changing temperatures require more fire or less, the fuel feed is automatically controlled by the fire's demands.

The Spencer adds economy to convenience be-



The Spencer Heater for the average home is illustrated above. Spencer Heaters are made in cast iron sectional and steel tubular types, for any size home or building. Sold and installed by all responsible heating contractors.

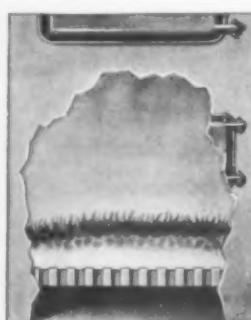
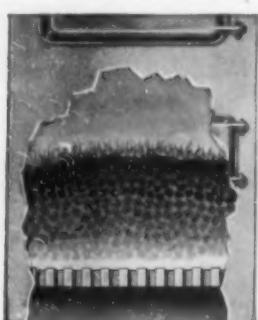
cause its magazine and Gable-Grate permit the efficient use of small size fuels. These fuels are low in cost because ordinary heaters are not designed to burn them satisfactorily. The Spencer burns No. 1 Buckwheat anthracite at half the cost of larger sizes.

Where anthracite is not available, small size by-product coke, in a Spencer Heater, will give a more uniform heat, at a cost no greater than soft coal—and generally less.

Write for the Spencer book, "The Fire That Burns Up-hill." It describes in detail how the Spencer Heater, for steam, vapor or hot-water systems, can save as much as half your annual fuel bill. SPENCER HEATER COMPANY, WILLIAMSPORT, PA. Division of Lycoming Manufacturing Company.

*Everybody knows that ordinary heaters require refueling frequently as the fire burns to ash. With a Spencer, fuel is put only once a day into the magazine—illustrated below at (A). Fuel covers the grate to a sloping level controlled by the magazine mouth (B). The fire bed stays at the level shown at (C), for as fuel burns it shrinks to ash (D) and settles on the Gable-Grate (E). As the fire bed shrinks more fuel feeds down automatically from the magazine, which holds enough fuel to feed the fire for as long as 24 hours, with only one shaking of the grates.

SPENCER MAGAZINE FEED HEATER
The shrinkage of burning fuel lets more fuel feed automatically from the magazine *



FIRE BURNS UPHILL
FUEL ROLLS DOWN

SPENCER
Magazine Feed
HEATERS
for steam, vapor or hot water



It is not only quiet now ... but will remain quiet *always*

because
all the machinery
is sealed up tight,
hermetically sealed
...and permanently
oiled

How many claims you hear about quiet refrigerators! Almost any new refrigerator is quiet. But how are you going to pick the one that will stay quiet *always*?

Step into a General Electric showroom, and your question will be answered. There you will see how quietly a General Electric Refrigerator may be expected to run in your home—not merely for a week or two, but for *years*.

The General Electric Company would not claim that *any* make of refrigerator is "absolutely silent." Silence is a big word. Even the flame of your gas stove is not absolutely silent. As a test, turn on the gas. Hear its hissing as it rushes through the jets! So we avoid such rash words as "absolute silence." But quietness—*incredible* quietness—we promise you. Quietness the day you buy, and quietness *always*.

On top of each General Electric Refrigerator is a round steel casing scarcely bigger than a hat box. Within it there is sealed the entire mechanism that will operate the General Electric Refrigerator for *years*—quietly, economically, dependably



—without a thought or worry. And sealed up with it is a *permanent* oil supply, assuring you of that same smooth quietness, that dependable service *always*. Dirt, that causes wear and noise, is shut outside forever. Moisture, rust—the beginnings of breakdowns and repairs—can never get within. General Electric mechanism is sealed up tight—*hermetically* sealed—not only against noise, but against trouble and expense.

Of the hundreds of thousands of General Electric Refrigerator owners, *not one* has paid a solitary cent for service!

For descriptive booklet, write section Q-3, Electric Refrigeration Department, General Electric Company, Hanna Building, Cleveland, Ohio.

**Quietness
is just ONE advantage**

READ THESE OTHERS

1. All machinery hermetically sealed in one steel casing and PERMANENTLY oiled.
2. Low running cost—a few cents a day.
3. An accessible freezing regulator.
4. An all-steel, warp-proof cabinet.
5. Sanitary all-porcelain chilling chamber.
6. Food storage area most spacious.
7. Mounted on legs—easy to clean.
8. Electrical, therefore modern.
9. Backed by the most comprehensive guarantee ever given a refrigerator.

GENERAL ELECTRIC ALL-STEEL REFRIGERATOR

MOSAIC TILES



FOR BRILLIANT ACHIEVEMENT IN TODAY'S INTERIORS

PERSONALITY in home decoration . . . that subtle touch of you yourself . . . finds its widest expression through the fine, the enduring, the genuine. Thus it is that real tiles—Mosaic Tiles—are chosen for floors and walls. Good taste insists on them. Good judgment prescribes them. No need to have the standardized. Achieve your own beauty.

Tiles made by The Mosaic Tile Company bear the trade-name, "MOSAIC." This name is stamped on all Mosaic Products, which include tiles of an extremely wide range of designs, colors and purposes. The word, "MOSAIC," should be used in writing tile specifications.

MOSAIC

Finely Wrought Keramic Tiles

THE MOSAIC TILE CO., 203 Coopermill Road, Zanesville, O.
NEW YORK CHICAGO ST. LOUIS LOS ANGELES SAN FRANCISCO

Achieve it with hand-wrought, quality-conceived Mosaic Tiles. You know they last from generation to generation . . . offering the economy as well as the beauty of the genuine. Considering this, the cost of installation is truly modest . . . the first and last . . . a life-long investment in home contentment.

Write for your copy of the booklet, "MOSAIC TILES IN COLOR." It contains an abundance of color illustrations and suggestions about the use of tile in the home, which you will find valuable if you plan to build or remodel. Your copy is gladly sent on request.



Now That Economy Counts For So Much

Burnham Boiler's long fire travel counts more than ever. Its long fire travel makes its short coal bill.

P.S.-

This same long fire travel is an additional insurance of economy, when oil is the fuel. It also has a way of muffling down combustion noises.

P.S.-P.S.-

There's a booklet called Letters To and Fro that tells of eight people's successful solution of eight separate home heating problems. Send for it.

Burnham Boiler Corporation

IRVINGTON, NEW YORK

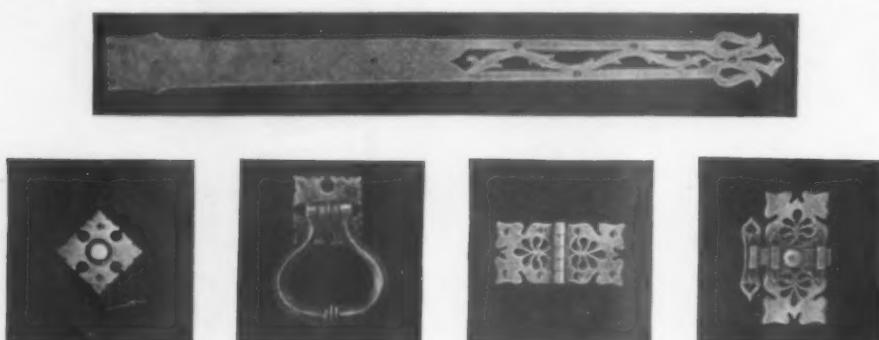
Representatives in all principal cities of the United States and Canada

PENN LOCKS AND FINISHING HARDWARE



The Penn-Kenilworth designs shown here are authentic reproductions of hardware from historic English manor houses—pieces that harmonize perfectly with the English type of architecture. Besides this group, Penn presents several other charming patterns from this period and a very complete range of classic designs. These, together with the brilliant

modernistic models recently added, make possible the selection of Penn finishing hardware fully appropriate to any architectural and decorative plan . . . NOTE—The trim illustrated and all other Penn designs are supplied with Penn made locks suitable for any requirement . . . Write us for full details about Penn building hardware.



PENN-KENILWORTH DESIGN.

PENN HARDWARE COMPANY · Reading · Pennsylvania
BOSTON · CHICAGO · LOS ANGELES · NEW YORK CITY · PHILADELPHIA · SAN FRANCISCO

NEW Clothes Hanger Bar

No longer is it necessary to trust a treacherous curtain rod, gas pipe or broom handle. Closet Bar—the usual makeshift which unexpectedly dumps your good clothes on the floor.

The new Stanley Adjustable Clothes Hanger Bar prevents such domestic accidents. It offers a rigid support which will not bend nor fall down.

Made in three sizes (1) Adjustable from 18" to



30", (2) from 30" to 48", (3) from 48" to 78". All nickel plated and packed with the right size and number of screws.

Booklet No. B42b giving full description and prices will be sent upon request.

THE STANLEY WORKS
New Britain Conn.

STANLEY HARDWARE



Running Water for Only a Few Cents per Day—



LUDDING water by the bucketful is a thankless task when a few cents worth of electricity or gasoline a day will supply your household, your summer cottage or country estate with all the running water you can use. You will be surprised how little it really costs.

MYERS Water
Systems

Designed to meet every need from the smallest home to the largest estate or institution. For deep or shallow wells; for operation by hand, wind mill, gasoline engine or electricity. MYERS Electric Water Systems are completely automatic—self-starting, self-stopping, self-oiling.

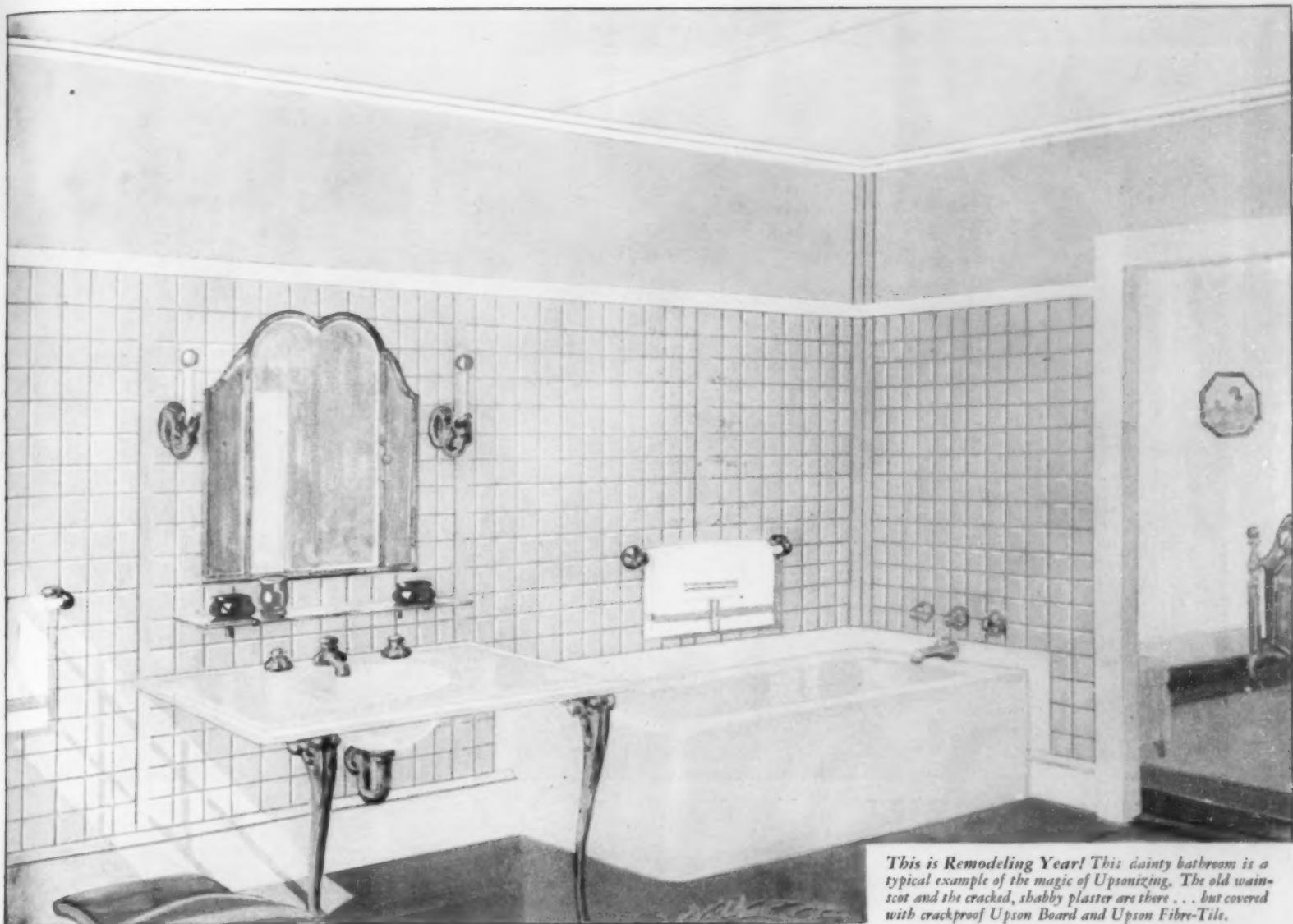


(N-15)

THE F. E. MYERS & BRO. CO.
101 Orange Street ASHLAND, OHIO
Pumps for every purpose, Hay Tools, Door Hangers

Take Off Your Hat
To The
MYERS
HATS - HAT BINS - HAT RACKS - HAT HANGERS

"Pump Builders
Since 1870"



This is Remodeling Year! This dainty bathroom is a typical example of the magic of Upsonizing. The old wainscot and the cracked, shabby plaster are there . . . but covered with crackproof Upson Board and Upson Fibre-Tile.

Colorful Upson Fibre-Tile renews and glorifies old baths and kitchens

JOYOUS, alluring color makes any room more livable and more lovable.

Of all the rooms in the house, the bath and kitchen are frequently most neglected. Yet they may be easily and quickly given new and added beauty at comparatively little cost.

A kitchen of glistening, cheerful color that is easily kept clean . . . the old bath transformed into a radiant room of characterful beauty . . . or an unused corner or closet converted into that needed "extra bath!"

Simply have your carpenter apply the big sturdy panels of Upson Fibre-Tile over the old dingy wainscot or the unsightly cracked plaster. Finish in some rich

UPSONIZING is economical MODERNIZING

shade or dainty tint . . . complete the room with upper walls and ceiling of Upson Board painted in harmonizing colors. Then you will have a new room . . . new in color and beauty with little muss or delay.

Thousands of thoughtful home-owners all over the land say "Upsonizing is economical modernizing. It adds to the value of the home."

Both Upson Fibre-Tile and Upson Board excel in resistance to jars . . . blows . . . heat . . . or cold . . . even ordinary leaks as compared with needlessly heavy and

brittle boards. Try Upsonizing one room! Then you will want Upson Board all through the house.

A new text-book on beautiful interiors. "Distinction in Home Decoration," is a condensed course in Home Decoration by Henrietta Murdock, consulting decorator and colorist, Upson Studio of Decoration and Color.

Tells in simple language how to decorate successfully any room . . . how to reflect the owner's character and knowledge of home decoration. Covers the treatment of walls and ceilings, color harmony, selection of furnishings . . . with tables of suggestive color schemes and other helpful data. Sent on receipt of \$1.00.

UPSON PROCESSED BOARD and FIBRE-TILE

Sold by discriminating lumber dealers



Upson Fibre-Tile can be easily finished in any of the radiant colors so popular today

THE UPSON COMPANY, 332 Upson Point, Lockport, N. Y.
OFFER No. 1: I should like to enjoy the beauty of modern color in my home. Send me your new booklets, "Characterful Walls and Ceilings" and "Upson Relief Ceilings," also samples of Upson Fibre-Tile and Upson Board. I enclose 10 cents for postage.

OFFER No. 2: Enclosed find one dollar for copy of "Distinction in Home Decoration" and offer No. 1 FREE. Money to be refunded if I am not satisfied.

Name _____

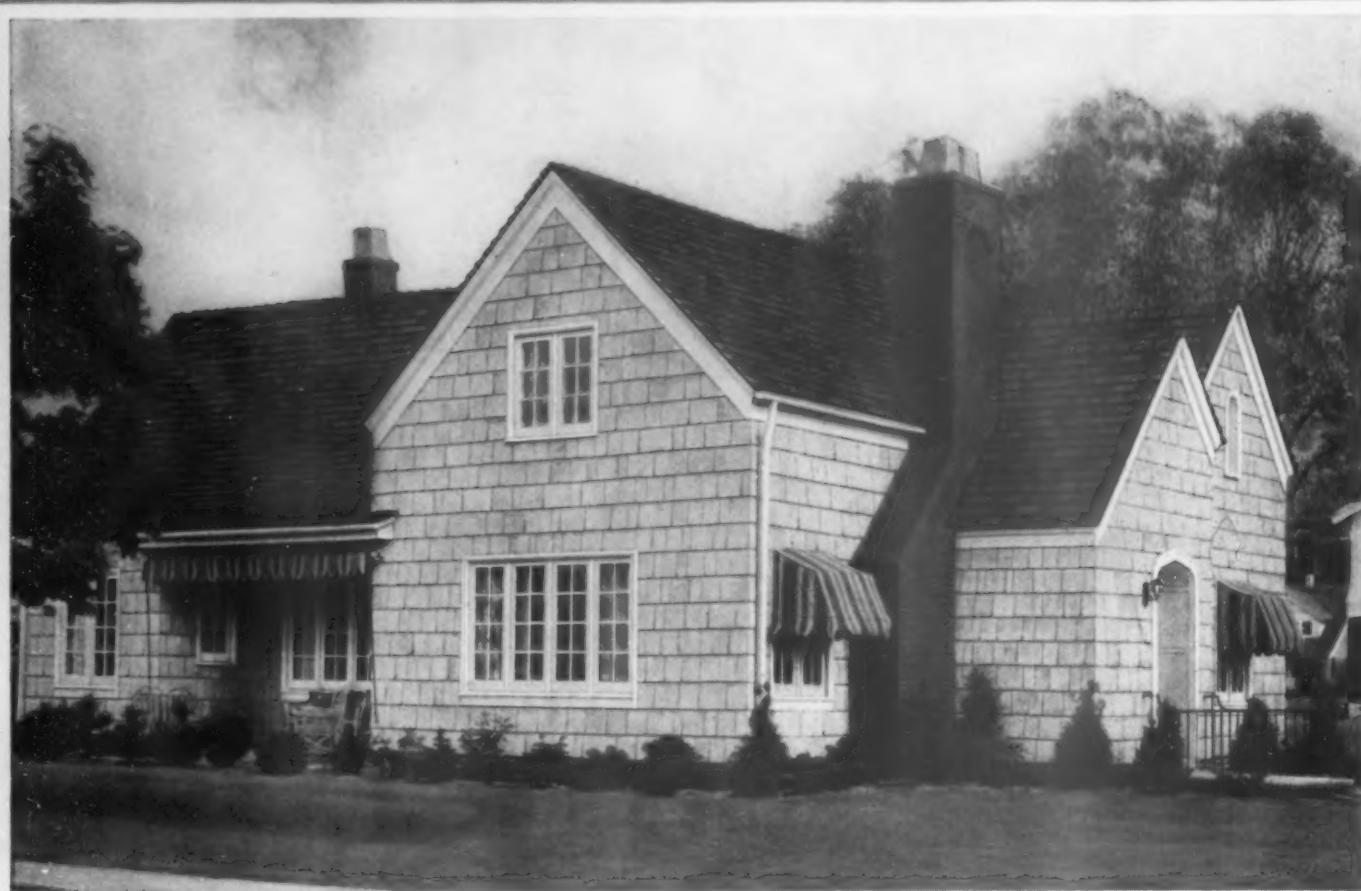
Address _____

© 1930 Upson Co.

Used by up-to-the-minute carpenters



Color can bring sunny cheeriness into a dull, drab bath, or glorify the dingy kitchen



Reproduced from a photograph. Natural colors.

Colorful Beauty with Low-Priced Sidewalls

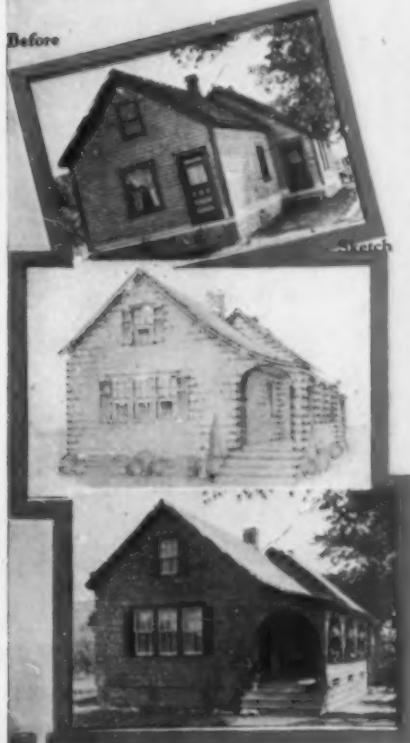
Home of R. H. Manley, Erie, Pa. Arch'ts, Cody & Kirby; Bldr., C. O. Johnston. Wide exposure of WEATHERBEST Stained Shingles in gray for sidewalls—with a colorful WEATHERBEST roof in blue. Reproduced in its natural color.

NO OTHER building material for sidewalls offers so much beauty with economy . . . so much extra insulation against heat and cold . . . so much endurance of colors against repeated painting cost.

Even WEATHERBEST roofs, subjected to greater exposure, give lifetime service, free from repairs when applied with zinc-coated nails.

The 100% straight grain red cedar shingles . . . the superior quality of WEATHERBEST pigments . . . the special WEATHERBEST process of staining . . . give you values not to be found in the open market. There is eighteen years' experience behind the WEATHERBEST policy: "Not to cheapen materials or process to meet price competition."

Send coupon for Color Chart and Portfolio of Photogravures of WEATHERBEST Homes in actual colors. (Enclose 10c for mailing and handling.) Address WEATHERBEST STAINED SHINGLE CO., Inc., 2123 Island St., North Tonawanda, N. Y. Plants:—North Tonawanda — Cleveland — St. Paul. Distributing Warehouses in Leading Centers.



Ask about our FREE sketch service from snapshot or photograph to show possible changes to modernize an old home. 326 of these were rendered during the famous Second WEATHERBEST Home Modernizing Contest. Ask for pamphlet of prize-winning homes.

Weatherbest
STAINED-SHINGLES
FOR ROOFS AND SIDE-WALLS

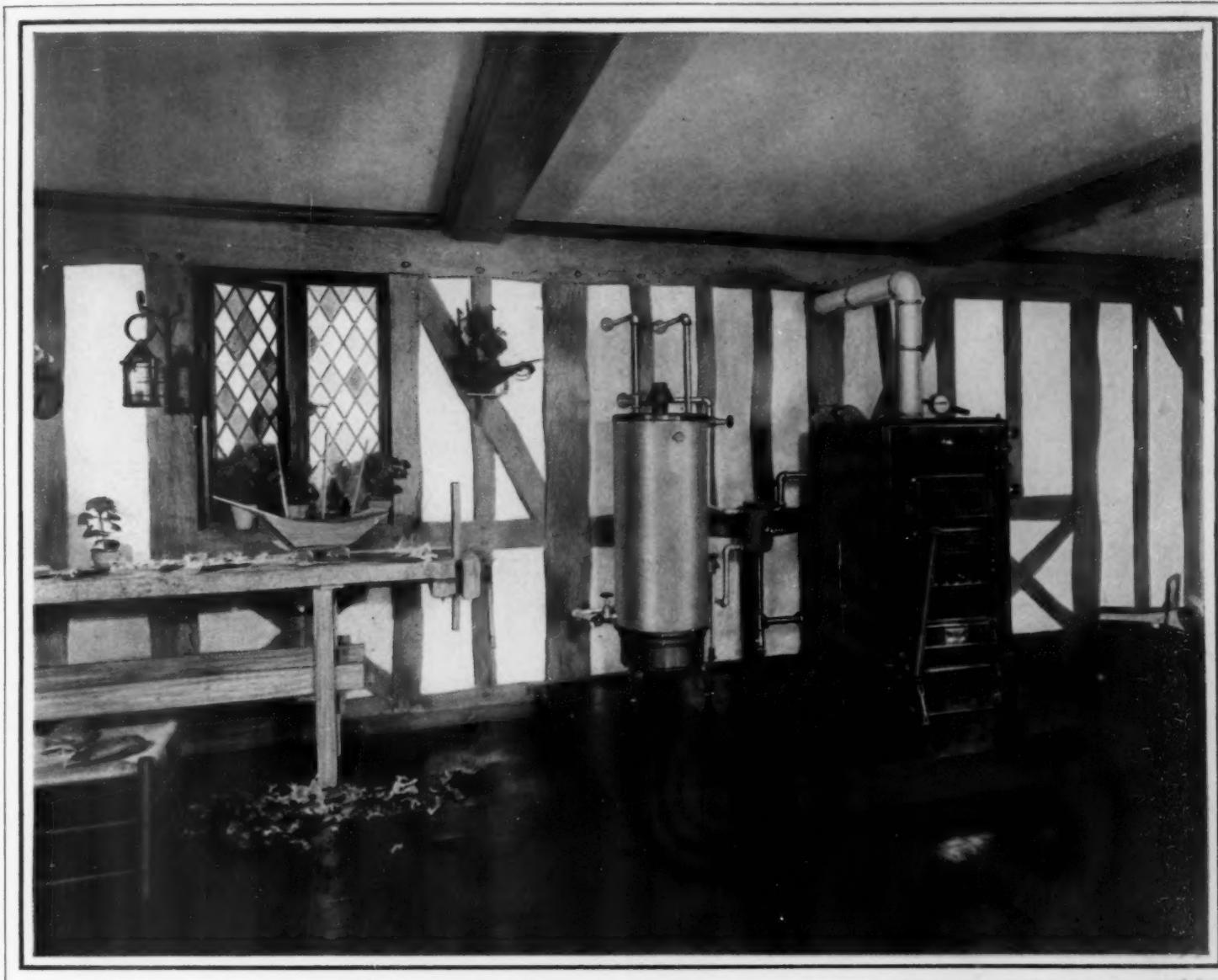
**WEATHERBEST
STAINED SHINGLE CO., Inc., 2123 Island St., North Tonawanda, N. Y.**

Enclosed is 10c (stamps or coin) for postage and handling.

Please send WEATHERBEST Color Chart and Portfolio of Photogravures showing WEATHERBEST Homes in full colors.
 Also enclose book on Modernizing and prize-winning homes.

Name _____

Address _____



AMERICAN RADIATOR HEAT FOR APPROXIMATELY \$75 PER ROOM - WHY HAVE ANYTHING ELSE?

ARE you going through another winter with inadequate heating?... It is really an extravagance to do so, aside from the discomfort, when you can have an American Radiator heating plant installed for approximately \$75 a room. And now is the time to install it.

Radiator heat is so natural that it is used in conservatories to protect flowers—and it is equally vital to the health of the family. It is the only kind of heating that assures you clean, even warmth in *every* room, all winter long, regardless of the weather.

And see that your heating plant is "All-American" ... part American and part something else means parting from efficiency. "All-American"—Boiler, Radiators and Accessories—means perfect team work. Then get ready to see a transformation downstairs when the "Ideal" Boiler in its red enamel jacket gets busy. It sheds the glamor of a room into the gloom of the cellar.

CONVENIENT PAYMENTS IF YOU DESIRE

And don't worry even about the low initial cost. You can take out the old heater and put in American Radiator heating for a little down and a little monthly. Defer the payments—not the benefits. Modernize your home now with a heating system that will promote the wealth of your property and the health of your family.

Write for details and call in your local heating dealer.

AMERICAN RADIATOR COMPANY

40 WEST 40th STREET, NEW YORK

DIVISION OF

AMERICAN RADIATOR & STANDARD SANITARY CORPORATION





The early eighteenth century Morris House at New Haven, Connecticut, contains a charming pine-walled room with quaint cupboards flanking the fireplace. The perpetual vogue for such pine walls is again evidenced in the hospitable library of the modern home at Greenwich, Connecticut, designed by H. W. Rowe Associates. Here fireplace cupboards and built-in book shelves combine to create an unusually cozy setting.

There are five varieties of Shevlin Pine readily available. Your dealer can easily obtain the pine you want by getting in touch with the nearest office:

Chicago: 1866—208 South La Salle Street Building

New York: N. H. Morgan, Sales Agent, 1205 Graybar Building

San Francisco: 1030 Monadnock Building

Toronto, Ontario: 606 Royal Bank Building

All Shevlin mills now make grade-marked and trade-marked lumber. Insist on the Shevlin trade-mark. If you have any difficulty getting Shevlin Pine, write and our nearest branch office will see that you are supplied.

PINE WALLS WITH BOOK NOOKS

When moderns pursue the vogue for pine-walled rooms they take delight in the quaint conceit of built-in book nooks, odd cupboards, concealed closets. The inviting warmth of knotty pine walls is enhanced by the whimsical charm of fireplace cupboards and ample book shelves where bright bindings shine with friendly radiance.

Whether you are building or remodeling, you will want at least one room walled with Shevlin Pine. The pine room illustrated uses simple feather-edged knotty pine boards. Shevlin Pine is especially prepared for this use and is thoroughly kiln dried, carefully milled and finely finished, ready for installation at a minimum cost for labor.

As time goes on you will appreciate not only the decorative sufficiency of Shevlin Pine but its economy of upkeep. You will never need to re-paper or re-finish. Age, sunlight and use only make Shevlin Pine more mellow.

As to the unlimited range of design in rooms of Shevlin Pine and the wide color scale from woodsy brown to sophisticated French tones, consult your architect or builder. You will find Shevlin the ideal pine to carry out your ideas. Write for the booklet, "Specify Shevlin Pine."

Shevlin, Carpenter & Clarke Company
908 First National-Soo Line Building
Minneapolis :: :: Minneapolis

SHEVLIN PINE

ABOVE ALL, THE RUG MUST BE CORRECT. FOR UPON THE RUG RESTS THE
SUCCESS OF YOUR DECORATIVE SCHEME • CHOOSE FROM BIGELOW-SANFORD'S UNEQUALLED VARIETY OF
WEAVES, COLORS AND PATTERNS IN RUGS AND CARPETS...AND BRING ENDURING STYLE TO YOUR HOME
DESIGNS TO MEET EVERY DECORATIVE NEED • WEAVES TO MEET EVERY BUDGET



**BIGELOW
SANFORD**
RUGS AND CARPETS

BIGELOW-SANFORD CARPET CO., INC., NEW YORK
WEAVERS SINCE 1825

A Shah Abbas Design (16th Century) in the Arada Rug



IN MANY A STATELY OLD HOME THERE IS A ROOM THAT SHOULD BE MODERNIZED

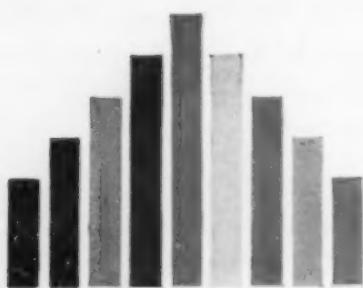
A FRIENDLY, substantial old home. You know at once that it has been in the family many years or even generations. In the Nineties one of the bedrooms or the end of the upper hall was partitioned off and converted into a bathroom. And, strange as it may seem, in this day when the bathroom is planned and furnished with as much care as the other rooms, the old tub with its claw and ball legs is still there.

Some day, and it will very likely be soon, the whole family will insist upon having a modern bathroom. Someone will be designated to write to the "Standard" Sanitary Mfg. Co., Pittsburgh, for a copy of the book "Color and Style in Bathroom Furnishing and Decoration" and visit a "Standard" Showroom in one of the principal cities.

In due time there will be a beautiful, more useful bathroom, a bathroom worthy of the old home, with "Standard" Plumbing Fixtures in delicate orchid, Ming Green, old ivory, or any one of the nine exclusive colors in which these fine fixtures are made.

Perhaps you would like to see a copy of the book "Color and Style in Bathroom Furnishing and Decoration." It will be mailed on request, also, if desired, details of an easy financing plan.

"Standard"
PLUMBING FIXTURES



Standard Sanitary Mfg. Co.

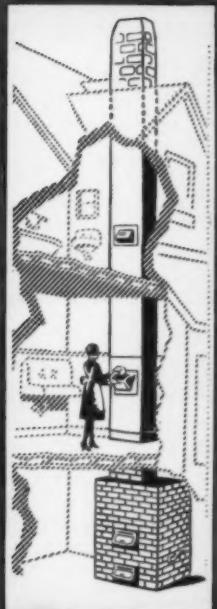
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DIVISION OF

AMERICAN RADIATOR & STANDARD SANITARY CORPORATION



Why not complete convenience?



KERNERATOR INCINERATION

FOR NEW AND EXISTING BUILDINGS



WITH everything that makes housekeeping easier and homes more livable, why neglect an outstanding convenience — the Kernerator.

Most other modern conveniences are conveniences only — the Kernerator, in addition, is an easy means for complete sanitation.

Garbage — of course — that's the original purpose of the Kernerator. But modern fuels have given rise to a very definite problem of disposing of the waste — of a hundred kinds — that can't be burned in gas or oil heating equipment, that is dangerous to leave in the basement and that you are prohibited by ordinance, in most cities, from burning out-of-doors.

Waste, garbage, rubbish — after it is in the handy hopper door is forgotten. Air-dried, an exclusive Kernerator feature, the waste furnishes the fuel for its own destruction.

Ask a Kernerator Incineration specialist to tell you why the Kernerator is completely convenient and how it accomplishes effortless garbage and rubbish disposal.

A line will bring an interesting catalog.

KERNER INCINERATOR COMPANY
1222 NORTH WATER STREET
MILWAUKEE, WIS.

LOOK 7 YEARS into



A trickling flow of rust-colored water is not only unpleasant but is an indication that the pipe is rusting. In time the pipe will have to be replaced at great expense. Anaconda Brass Pipe because it cannot rust assures a full, free flow of crystal clear water at all times.



A close-up picture of what actually happens when rustable pipe is used in the plumbing system. Notice the rust on the outside. The inside of the pipe is so badly clogged with *rust* that replacement is necessary. Anaconda Brass Pipe, which *cannot* rust, eliminates this expense.



SEVEN YEARS, say building authorities, is the average time in which rust makes its appearance. If you skimp now, where Rust will come, then expect trouble and expense later.

Rust will form in water pipe made of rustable metal, retard the flow, discolor the water and very often cause damaging leaks. In like manner, rust will attack gutters, rain-pipes and roof flashings made of rustable metal. Painting merely delays—it does not prevent rust. And when rust comes, it brings with it an endless procession of troubles and costly repairs.

There is one sure way to get rid of the rust that may be present in your house, and an equally certain way of avoiding it in the new house you may build: *Install metals that can't rust*. Water pipes made of Anaconda Brass . . . gutters, rain-pipes and roof flashings made of pure Anaconda Copper . . . builder's hardware of Anaconda Brass or Bronze, and screens of Anaconda Bronze wire . . . they cannot rust.

The first cost of copper, brass or bronze is slightly higher than rustable metal. But their durability makes the final cost much less. The chart on the right-hand page has been prepared to contrast what happens to a house that isn't rust-proof—with a house protected with Anaconda Copper, Brass and Bronze. The facts have been taken from the experiences of architects, contractors and home owners. After you have read the chart you will understand why so many rust-proof houses are being built today.

Anaconda Copper, Brass and Bronze are produced by a single organization having more than 100 years' experience, which is

Flashings and valleys are essential to proper roof protection. When made of rustable metal they will soon leak. Damaged interiors are the result. When made of Anaconda Copper (99.9% pure) you can be certain they will not rust. Copper only improves with age.

The owner of this house took a chance on gutters made of rustable metal. In less than seven years rust had destroyed their usefulness. Gutters made of Anaconda Copper are now being installed. The expense of replacement is more than the small extra cost of copper would have been.



ANACONDA COPPER

The CUSHIONED FLOOR brings a sense of good living to the dining room

HERE is a floor — gently, restfully yielding beneath your feet; a silent floor beneath the feet. It combines dignified beauty with the muffling resilience of rubber.

You can install Goodyear Rubber Flooring with the assurance that all its advantages are permanent. Under normal usage it needs no refinishing, no repair; it is unmarred by foot or by furniture; unchanged by time; so long as you live with it, the tough, smooth surface protects the pattern and color beneath. It has and keeps a laboratory

cleanliness. You may use it without need or cost of other flooring coverings.

Goodyear Rubber Flooring adapts itself to a wide variety of rooms. In bathrooms, it is warm under foot and proof against water; in kitchens its cushion reduces fatigue and guards against the breakage of dropped dishes; it is non-resonant in music rooms; it absorbs the sound of footsteps in bedrooms, so they are seldom heard in rooms below; to living rooms Goodyear Rubber Flooring brings a combined welcome and grandeur unapproached by other floors.



For attractive booklet descriptive of this modern floor material, write to Goodyear, Akron, O., or Los Angeles, Calif.

GOOD YEAR

RUBBER FLOORING

B

BEFORE YOU DECIDE UPON
material for your Spring decorations,
be sure to see the loveliest creations
ever offered in cleanable cloth wall
covering.

Sanitas celebrates its twenty-fifth
anniversary this year with an entirely
new group of modern and period
designs for every room in the house.

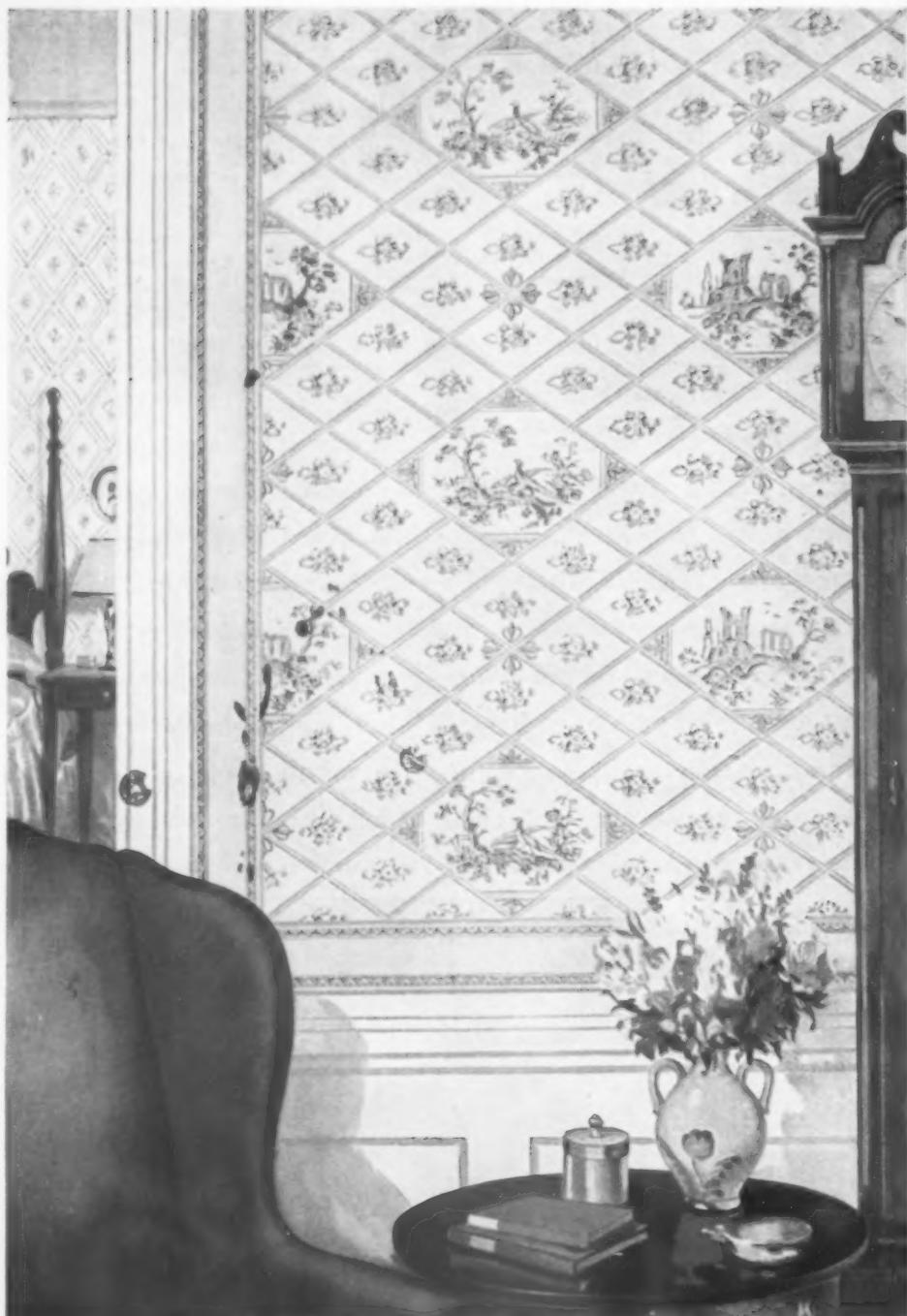
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the Twenty-fifth Anniversary
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SEE THE NEW STYLES IN
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ARTISTS HAVE CREATED

SANITAS
MODERN
WALL COVERING



© 1930, Kittinger Company

Harmonizing the influence of several Periods of Authentic Furniture



KITTINGER designs . . . there are over six hundred pieces from which to choose . . . bring to modern American homes the charm of old masterpieces that have lived through the ages.

The Charles IInd Love Seat . . . executed in solid Walnut . . . adapted to modern living from a beautiful old English sofa that shows the influence of the Spanish and Italian Renaissance on the work of Old England's master craftsmen . . . a richly-carved Walnut chair of the same Period . . . a coffee table of Spanish origin . . . a hexagon table distinctly Italian . . . and a beautiful court cupboard reminiscent of Elizabethan Days . . . make a harmonious group of historic Period designs.

There are many such Kittinger combinations in Mahogany, Walnut, Oak and Maple for every room in the home . . . for apartment, hotel, club, and executive office . . . at prices well within the reach of modest incomes.

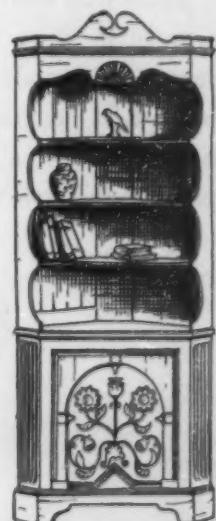
You will be well repaid with a visit to one of our larger showrooms for your selections. Or write for booklets showing many occasional pieces and suites and the names of Kittinger dealers near you who display these reproductions or who will be glad to help you select from our large general catalog. Address Kittinger Company, Dept. 301, North Elmwood Ave., Buffalo, N.Y.

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KITTINGER

Distinctive Furniture



Interesting Homes are Mirrors of Those who Live in them

They have a subtle air of charm and graciousness... in their furnishings... their arrangements for living comfort... especially telephone convenience.

HOMES reflect the personalities of their owners. A few are dull, lifeless, inconvenient; others are sparkling and joyous—a pleasure to visit because you know they are a pleasure to live in.

And in these homes you will find that things are planned with a view to greatest comfort and convenience. Telephones, for instance, are located wherever they will save steps and time and effort. By an easy chair in the sun parlor... in the breakfast nook, or kitchen... on the library table... bedchambers and guest room... maid's room... in fact, everywhere they will bring ease in placing and answering calls. Even in a small home, you can save an extraordinary amount of time and many, many steps by having enough telephones.

Telephone convenience is almost a necessity in modern homes. And its cost is surprisingly moderate. Your local Bell Company will be glad to help you select the best locations in your own home for telephones. Just call the Business Office.



It may be crispy cold outside, but here it is warm and cozy... with the late afternoon sun streaming through the windows... a comfortable chair and a good book... and, of course, a telephone right at hand for that final touch of complete convenience. A modern note, surely... and a sign of sensible living.



Breakfast. An enjoyable meal, yet scarce a leisurely one. But there's a telephone within easy reach... to save minutes when minutes are important.



And in the maid's room a telephone is not only a bit of thoughtfulness... but it also tends to assure the answering of calls when the family is out.



Early American Maple Furniture *reflects the hospitality of Colonial days*

As in the days of our forefathers, a fine, durable furniture of marvelous Maple in early period designs is again in popular vogue.

Eloquently expressive of the romance of pioneer days, reproductions of early Maple masterpieces finished mellow "honey-tone" or antique brown, give an atmosphere of true Colonial charm and hospitality to the American home of today.

And, to those who wish a more modern note in their decorative scheme, the while preserving the spirit of the Colonial, science has given the magic touch of color — wonderful transparent stains that impregnate the fibre of the wood with the color desired and develop an inherent beauty of figure hardly perceptible under ordinary finishes. Marvelous effects are produced by high-lighting the panels, tops and decorative overlays of incomparably beautiful Bird's-eye Maple veneers.



As shown by the above illustrations, every room in the home can be furnished attractively, comfortably and in true Colonial Spirit with Early American Maple. Because of the many beautiful finishes — modern or antique — in which it is available, odd pieces and supplementary furniture of recent design (radio cabinets, etc.) can be had in marvelous Maple to harmonize with the present furnishings of any room. The versatility of marvelous Maple is demonstrated by the fact it also makes the finest, hardest and longest wearing floor for every room in the house. It provides a proper setting for furniture of Early American Maple.

But, you really must see Early American Maple Furniture at leading stores to appreciate its almost indescribable beauty. You will be enraptured with its ineffable charm and exquisite loveliness.

Another point to keep in mind is this:—when you buy well-made Maple furniture you are purchasing permanent satisfaction, heirlooms that will be treasured by your children's children.



Free Brochure

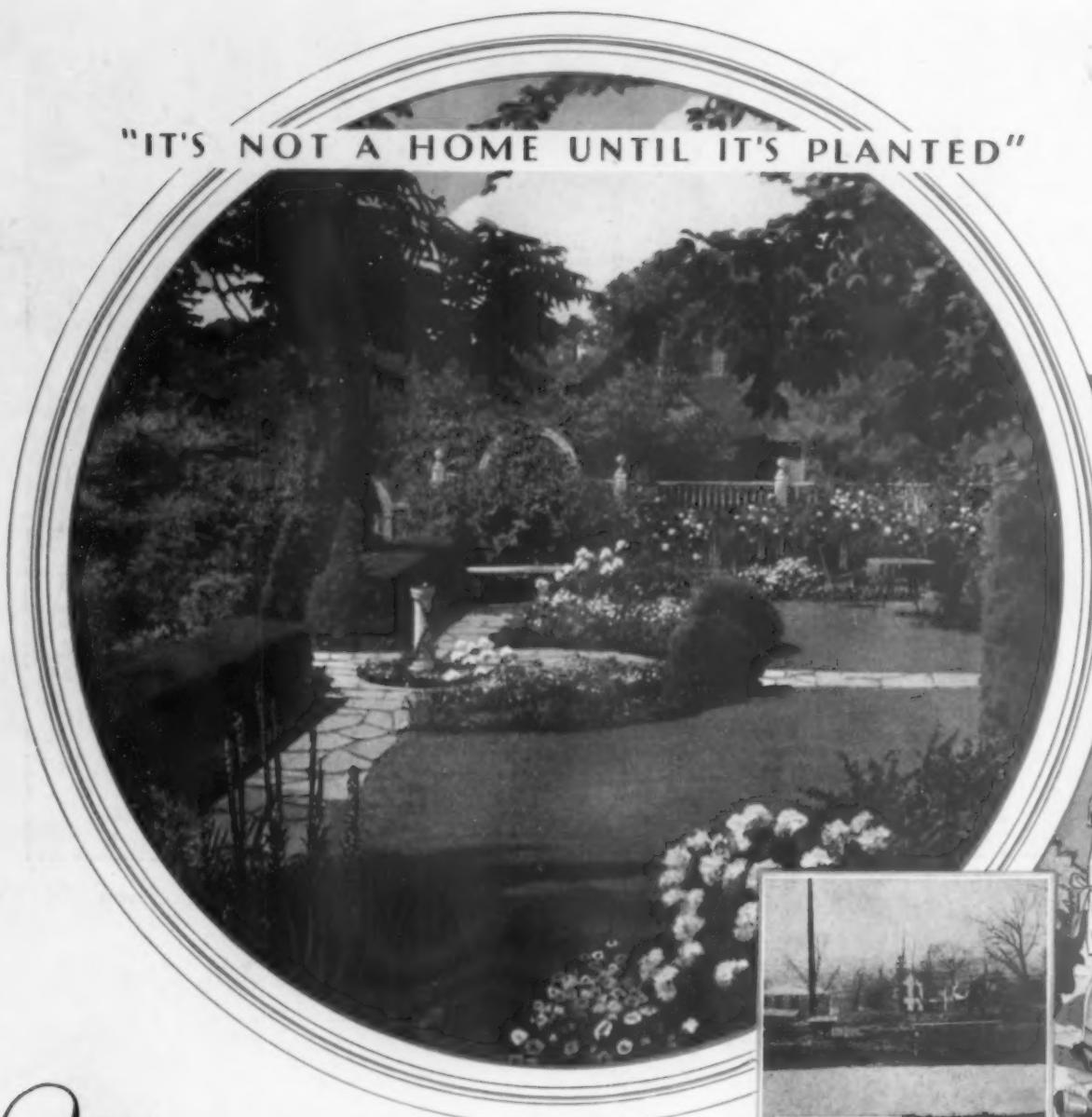
May we send you a complimentary copy of our new brochure "Maple Furniture of Yesterday and Today?" Fully illustrated, with several plates showing furniture in the marvelous new color finishes.

NORTHERN HARD MAPLE MANUFACTURERS ASSOCIATION
Comprising the producers of Wisconsin-Michigan Maple lumber, flooring and Maple Veneers
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FINE DURABLE FURNITURE OF MARVELOUS MAPLE



"IT'S NOT A HOME UNTIL IT'S PLANTED"



What is the view from your rear window?

When summer comes, will you look out upon a modern *Outdoor Living Room*? A place where trees in leafy splendor give welcome shade—where shrubs, with graceful foliage, shut out undesirable views—where smiling flowers beckon you out of doors?

Or will you see a picture from which you instinctively turn away—an unattractive "back yard"?

In the modern home, beauty does not stop at the window—it carries on into the garden beyond. By planning now you can enjoy an *Outdoor Living Room* this summer. Plan it as you would a room within the house.

Let the sod provide a velvety green carpet. Plant shrubs and evergreens to give privacy—trees for shade and perhaps fruit for your table. Add color and fragrance by the generous use of hardy flowers. Do this and you have created an *Outdoor Living Room*—the distinguishing mark of the modern, prosperous, happy home. A place that will yield countless hours of happiness for all the family.

Write or consult your nurseryman. Any nurseryman displaying the insignia at the bottom of this page will gladly help you achieve beautiful grounds.

PLANT
this
SPRING!



These Two

Books Will Help You
Beautify Your Grounds

"How To Plant The Home Grounds" was edited by "Chinese" (E. H.) Wilson, horticulturist of the Arnold Arboretum. It pictures and describes modern ways to beautify your grounds. Sent FREE.

"How To Make An Outdoor Living Room" gives specific directions for planning and planting an outdoor living room. Send 25c.



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